Henry Arthur Jones: "Realism and Truth."

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REALISM AND TRUTH

BY HENRY ARTHUR JONES

It was with some surprise that I saw myself described in one of our leading English dailies the other day as a realist, and a champion of realism on the modern stage. Within the previous month, in responding for the drama at a public dinner, I had named "Beauty, mystery, passion and imagination" as the four chief qualities to be searched for in a play, and on another occasion I had counseled playgoers who hungered for real life to go into the streets and get it. But perhaps the labeling of my most distinctive work as "studies of English life" had confused the writer of the article, and had led him to suppose that such a description of a play necessarily proclaimed the author as a realist

It is indeed most difficult for a dramatist to convey to his hearers what is his precise standpoint, and what are his main views of human life—that is, if he happens to have any. The novelist stands outside his characters and talks to his readers as he goes along, and by a thousaud confidences and asides defines his exact relations to his puppets, and their exact orbits in his scheme of human life. But no such liberties are permitted to the playwright, and on our side of the Atlantic a general resentment is felt against a dramatic author who ventures to hint to the public that his work has any other aspect or significance than can be immediately seized upon and perfectly comprehended by the first gentleman in the gallery who has paid sixpence to have an evening's fun. Thus on the first night of Saints and Sinners in London, one half the audience was under the impression that I was canting, and the other half that I was blaspheming. So constantly will playgoers insist on taking the utterances of some or the others of the characters as the convictions and utterances of the author.

The distinctions between realism and truth on the stage are a perpetual stumbling-block to the uneducated playgoer, as are also the distinctions between the cheapest, stalest devices of the hack playwright, and those necessary conventions which even the greatest dramatist must frankly surrender himself to, and accept. In speaking of the uneducated playgoer, I mean all those who refuse to allow to the stage the dignity of an art, and to a play the dignity of a piece of literature—that is, to the vast majority of playgoers on both sides of the Atlantic.

The uneducated playgoer goes to a theatre and sees a real lamp-post and a real London street. He goes to another theatre and hears a gentleman in antique dress soliloquizing in blank verse. He recognizes certain features of the lamp-post and certain features of the London street, but soliloquies in blank verse are palpable and egregious impossibilities. He thinks that the lamp-post and the London street are "real life" and that Hamlet is not. He does not closely observe that the lamp-post is a profile of thin wood or cardboard, nor is he disturbed by the monstrous portent that the London street keeps swaying to and fro in all its six stories according as gusts of wind blow at its back from the stage-door. To him the London street and the lamp-post are nearer "real life" than Hamlet. He knows no difference between realism and truth.

I wish every playgoer could know all the tricks and illusions of the stage from beginning to end. I wish that he could be as learned in all the devices and scenic effects of the stage as the master carpenter. Then, perhaps, he would begin to understand that the real business of the dramatist is not to stupify and mystify him with shallow, empty, realistic effects, and that scenery is only useful in illustration and strict subordination to the movement and development of human character and passion. And having learned how trumpery and secondary realism is in scenery, he might go on to learn the far harder, yet equally necessary, lesson that realism is just as contemptible in dialogue and construction as it is in scenery.

How silly are the reports sometimes sent to theatrical papers of unintelligent theatre-goers mistaking the scene on the stage for real life, and shouting to the actors! What a mistaken view of their art must those actors have who consider the hisses paid to them in the character of villains as an acceptable tribute to their exertions! Compare the noisy, ill-judged, misplaced applause of provincial audiences with the eager, intellectual, unerring enthusiasm and appreciation of the audience at a professional matinee, where every one knows the precise means by which an effect is produced, and therefore knows the precise reward it should receive!

Truth and realism are as distinct and in some respects as antagonistic in a modern drama as they are in poetic tragedy. To all hungerers for "real life" on the stage, it must be replied: "Why play to see profile lamp-posts and canvas houses when lamp-posts with cubic instead of superficial dimensions and houses with solid foundations can be gazed upon all day long without a fee?"

The fact is, all realism is only, as Carlyle puts it, getting on a three-feet stool to look at the stars. You certainly do get three feet nearer to them. That cannot be denied.

The most stupendous difficulty, the most outrageous convention, meets the realist on the very threshold of the theatre. For the purposes of the stage, human lives have to be woven into a consecutive story, and this story has to be chopped into three or four acts of an average three-quarters of an hour each. There may be, indeed there are, dramatic *moments* in the lives of all; there may have been dramatic scenes of *two or three minutes* in the connected lives of two or three people; but never in this world was there anything approaching to a dramatic *three-quarters of an hour* in the lives of half-a-dozen or a dozen people, passing in such a way and with such a volume and variety of incident and emotion as to be satisfactory or even endurable in representation to a moderr audience Note, too, that the scenes which can be rendered in precise imitation of real life are the poorest, the weakest, the least suggestive, the least dramatic, the least interpretative, the least illustrative of human life *as a whole*. Therefore, the realist has to accept this most monstrous convention to start with; and having accepted it, why should he hesitate to accept a host of minor conventions, provided that they advance the dramatist's main business, the exposition and interpretation of human life and character?

There could not be a greater condemnation of realism on the stage than the fact that in proportion as its advocates succeed in practicing their theories their plays lose variety of character and action, decrease in the quantity of human life and emotion represented, fail in the qualities that give a permanent interest and value.

The rejection of stage-realism is not antagonistic to the most severe, the most faithful, the most searching, the most *truthful* portraiture of modern life. That Zola is wrong is no reason that Bulwer Lytton and Sheridan Knowles and the legion of stucco blank verse writers are righ . A total inability in a modern playwright to paint his neighbor across the street is by no means a sure qualification for his painting truthfully ancient Greeks and Romans and the heroes of antiquity. Shakespeare painted kings and demi-gods and heroes because he knew how to paint the ordinary men and women of his own day. His foot is sure in heaven and hell because it is also sure in taverns and lanes and at Warwickshire sheep-shearings and amongst the roaring mob of the streets.

What a splendid lesson to modern realism is conveyed in the few hundred lines at the end of the second act and the beginning of the third act of the second part of Henry IV! First we get the tavern scene at the Boar's Head, a bit of the frankest, most uncompromising realism, the Prince and his fellow roysterers done to the life with photographic fidelity, but with such a gust and wealth of comic creation; such vivid, riotous quickening and marshalling of the sordid details and disreputable personages into a masterpiece of jocund, careless, glowing, bacchanalian revelry; such delightful rough-shod triumph over virtue, morality, respectability and responsibility, broken in upon only by the grave, compunctious reply of the Prince to Peto's message—

> By heavens, Poins, I feel me much to blame,
> So idly to profane the precious time.
>
> * * * * * *
>
> Give me my sword and cloak. Falstaff, good-night!

—such sustained warmth and vigor and joviality as quite redeem the scene from the imputation of mere realism. What a reproof to the modern clamor for ugliness, vice and disease for their own sakes! Every stroke is real life itself, and yet what a fine impression of genial, healthy, rollicking life it leaves! (Compare, in passing, this tavern scene with the other inimitable picture of the grossest, lowest tavern life, Burns' "Jolly Beggars.")

To return to Henry IV.: the moment we are out of the Boar's Head Tavern, Shakespeare snatches us up into the third heaven of poetry and philosophy. The wearied, sick usurper, Bolingbroke, addresses his magnificent reproach to sleep, and on the entrance of his counsellors breaks into the yet more beautiful lament of baffled statesmanship and tired ambition—lines that seem to breathe the final word alike of the king, the poet, the statesman, the philosopher, and the geologist:

> "Oh God! that one might read the book of fate;
> And see the revolution of the times
> Make mountains level, and the continent
> (Weary of solid firmness,) melt itself
> Into the sea! And other times, to see
> The beachy girdle of the ocean
> Too wide for Neptune's hips; how chances mock
> And changes fill the cup of alteration
> With divers liquors!

"Not much like real life" the modern realist would say. And a moment or two ago we were sprawling and rioting in the Boar's Head in the worst of company! Pass on, and note in passing Warwick's speech beginning "There is a history in all men's lives,"—pass on—the scene changes—down we come to earth again—and a moment after the poet has wellnigh shaken off—

> "the loosened globe from her long hinge,"

He is quietly back in Gloucestershire, listening to the silly cackle of Justice Shallow. After that most profound speech of Bolingbroke's hear Justice Shallow discourse on the deepest concerns of humanity!

> *Shallow.*—Oh, the mad days I have spent! And to see how many of mine old acquaintances are dead!
>
> *Silence.*—We shall all follow, cousin.
>
> *Shallow.*—Certain, it's certain, very sure, very sure; death as the Psalmist says is certain to all; all shall die. How a good yoke of bullocks at Stamford fair?
>
> *Silence.*—Truly cousin, I was not there.
>
> *Shallow.*—Death is certain. Is old Double of your town living yet?
>
> *Silence.*—Dead, sir.
>
> *Shallow.*—Dead! See, see! he drew a good bow, and dead! How a score of ewes now?

Realistic enough in all conscience, and yet not mere realism. Realism is the mere letter of art that can never profit without the spirit. Shakespeare could paint the sheer, hard, bare facts of life as truthfully as Zola, and did so paint them, but with infinite more suggestion and relation. But he never rested in them or thought them of value in themselves.

It is the same with Turner. Ruskin has pointed out what infinite pains Turner took to paint the exact stratification of rocks, the exact ramification of the branches of trees and their exact relations to their trunks. Yet he only used his knowledge as Shakespeare did; he never rested in it or made it the main end of his painting. And it was only when Turner was challenged on the score of truthfulness that Ruskin took up the cudgels and showed that his pictures were painted with a perfect knowledge of the realistic side of his art.

"For my part, I don't see nature like that," said a realist standing in front of a canvas that Turner had smothered in a tempestuous blaze of lovely coloring and had dipped in "the light that never was on sea or land." "I don't see nature like that," croaked the realist. "No," replied Turner, "*Don't you wish you could?*"

Edward A. Dithmar, dramatic critic of the New York Times, will contribute an article entitled "A Hopeful View," next week.

The Flying Scud, one of Dion Boucicault's most successful dramas, will most probably be revived in this city next season.

THE RUDIMENTS.

Three or four years ago, before The Mirror called attention to the desirability of exercising more care by our players in their pronunciation, and ventured at intervals, longer or shorter, to point out an occasional slip, sometimes of the tongue, oftener of the memory; I say previously to that time, one heard more mispronunciations in one evening at the theatre than one hears now in ten evenings.

Indeed, the pronunciation that one now hears on the stage falls little short of being so correct that it would be safe to accept stage-pronunciation for what it should be—an authority.

Yet, correct as our players now are, we now and then hear words pronounced in a manner that cannot be successfully defended.

For example, Mr. Charles Dickson, judging from his mode of pronouncing such words as *perfect*, *person*, *prefer*, *merchant*, and so on, spells them with a *u*. Nor is Mr. Harry Courtaine always as correct in the sounding of the short and obtuse *e*, as Worcester calls it, in these words as it is well to be. The error is the more noticeable in these two gentlemen in A Long Lane in consequence of their being in a cast with a lady, Miss Virginia Harned, whose utterance of this vowel sound is invariably perfect.

The pronunciation of Miss Harned, who is unmistakably English, or possibly Irish, is, on the whole, delightful; yet she occasionally gives us a broadened *a* where all the authorities would have it short. As an example I would cite the *a* in *fancy*.

Mr. Dickson also mis-sounds the *i* in *first*, which should be sounded precisely like the *e* in *person*.

Mr. Byron Douglas errs in accenting *inquiry* on the first syllable. This pronunciation is very often heard even by tolerably good speakers, but there is no authority for it. The accentuation is said to be Scotticism.

The author of A Long Lane errs in using the word *stop*. We *stay*, not *stop*, at a hotel. *To stop* means to cease to go forward, to leave off; not to tarry, to dwell.

Mr. Vanderfelt has no authority worthy of consideration for the pronunciation of the substantive *progress*. The *o*, nowadays, is sounded short by all careful speakers. Mr. Vanderfelt's pronunciation of the word *reptile* is as antiquated as is his pronunciation of *progress*. Careful speakers make the *i* short. The English make the *i*'s of this termination long more frequently than we do.

Mr. Vanderfelt is occasionally as much at fault in his reading as he is in his pronouncing. Take this sentence: "Have I the right to plead my own cause?" What reason has Mr. Vanderfelt for coming down heavily on the auxiliary *have?* There is one word in the sentence that should be strongly emphasized, as any one will see at a glance, but that word is surely not *have*. If I questioned Mr. Vanderfelt's ability to find it, I would point it out to him. There may be, and very likely will be, some of our dramatic artists (!) that will exclaim: "Oh! bother! what's the good of being so particular about putting your emphasis on just this word or that?" The good is that correct reading gets the effect out of the language intended, and that incorrect reading does not; that in correct reading there is an exhibition of intelligence, while in incorrect reading there isn't. Forcible diction fails in effect, if the words be not properly spoken.

Mr. George Wessels could easily better his pronunciation of the word *girl*. His pronunciation of the word, though very common, is sanctioned by no orthoepist, English or American.

Alfred Ayres.

The report that William Redmund will not star next season is vigorously denied by James Fort, who has just signed a three years' contract with him. Under the agreements in this contract Mr. Redmund is to star under Mr. Fort's management for the period mentioned. Mrs. Thomas Barry will not go with the organization, and a first-class leading lady has been secured to fill her place.

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CURRENT AMUSEMENTS.

CASINO—THE GRAND DUCHESS, 8:15 P. M.
GRAND OPERA HOUSE—THE CORSICAN BROTHERS, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
LYCEUM THEATRE—THE CHARITY BALL, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8:30 P. M.
PROCTOR'S 23D STREET THEATRE—SHENANDOAH, 8 P. M.
PALMER'S THEATRE—THE GONDOLIERS, 8:15 P. M.
PEOPLE'S THEATRE—EPPIE ELLSLER, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
THIRD AVENUE—SIBERIA, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.

TO THE POINT.

THE MIRROR is always free from blackguardism and evidences of blackmailing schemes.—*New Orleans Picayune.*

THE MIRROR is a good dramatic paper, and is not run to accommodate a poor class of readers with stage scandals.—*Brooklyn Eagle.*

It is a credit to its editor, and is well calculated to win that respect for American dramatic journalism which must be accorded within very limited circles.—*Buffalo Courier.*

THE MIRROR is easily the leading dramatic paper of the United States, and its editor deserves great credit for having refused to resort to dishonorable methods to force people into taking his paper and advertising in it.—*Charleston, S. C., World.*

THE DRAMATIC MIRROR is the cleanest, handsomest and cleverest of theatrical journals.—*Kansas City Star.*

THE MIRROR is one of those dramatic papers—all too few—which no family is ashamed to have seen on its library or parlor table. Its editor knows what clean people want.—*Leadville, Col., Herald-Democrat.*

One of the best features about THE DRAMATIC MIRROR is that whatever its promises its results are even better.—*Boston Journal.*

Mr. Harrison Grey Fiske deserves the highest praise for giving to the people a thoroughly clean and altogether excellent dramatic paper—one that can be relied upon. THE MIRROR has become probably the first paper of its kind in the world.—*Atlanta Constitution.*

THE DRAMATIC MIRROR is the leading paper of its class in this country, and maintains that position because of its cleanliness and manly purpose, and also because it always has the latest news in theatrical matters.—*Los Angeles, Cal., Times.*

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THE DRAMATIC MIRROR is, without doubt, the leading dramatic paper of the world.—*Madison Wis., Democrat.*

THE DRAMATIC MIRROR stands at the head of all theatrical publications. Its high literary and moral standard lifts it away over the heads of other professed dramatic papers, and its whole-souled devotion to the welfare of the profession makes it a power for good.—*Galveston, Tex., Opera Glass.*

THE POPULAR JUDGMENT.

YOU can't fool the people, says the Buffalo *Express*, speaking of the attempts of certain newspapers to "boom" bad plays and actors by a system of transparent puffery, deliberately adopted and industriously followed.

This is unquestionably true, in so far as the influence of the press in a wrong endeavor is concerned. Men and women possessing the slightest intelligence, and who are at all competent to think for themselves, cannot be blindly taken by the nose and made to admit that black is white and good is bad, however boldly the false assertion may be made, or however cleverly and ingeniously it may be supported by specious argument and pyrotechnical sophistries.

But we cannot agree as readily with the *Express* in its opinion that the people "are competent to judge of the merits of a performance." Sometimes the people's judgment is sound and sometimes it is not. To prove this beyond question it is only necessary to survey the list of current dramatic successes—*i. e.*, productions and entertainments that are making money, without reference to the consideration of genuine artistic excellence. Such an inspection will reveal the fact that at least an equal number of these exhibitions have little or nothing to commend them to critical approval, and that they seem to indicate on the part of a large section of the public signal incapacity for judging "the merits of a performance."

If our esteemed contemporary had said that the people know what they want, and will patronize it, irrespective of paid puffery on the one hand, or the intelligent guidance of honest and capable criticism on the other, it would have hit the mark accurately.

IMPROVE THE PROGRAMME.

OUR bright contemporary, the San Francisco *Argonaut*, protests against the prevalent custom of blazoning forth on the programme the names of the ushers, the gasman, the wig-maker, the door-keeper and the call-boy, and finds a special annoyance in the advertisements of chop-houses, patent medicines and liver-pads that frequently make it difficult discover the programme itself.

True, but we have to grin and bear it. This is a commercial age and the playbill offers an irresistible opportunity to keep the individual's trademark before the public. People must read between the acts if for no other reason than to become oblivious of the wretched orchestral wailings that frequently torture the nerves of our long suffering American audiences.

There is no reason, however, why the publishers of these programmes should not be compelled by the managers in whose houses they circulate, to exercise some taste and refinement in the typography and printing. It is an improvement whose need THE MIRROR has frequently pointed out.

STILL ANOTHER.

SOCIETY is to furnish another "star" to the stage, and the aspirant for histrionic fame is no less a personage than the Baroness JULIE DE FONTENILLIAT, a sister of MRS. W. K. VANDERBILT.

The Baroness says that she has been studying for the stage since last Fall under Mr. BOUCICAULT's direction, and adds, with delightful ingenuousness, that being driven to the necessity of supporting herself, she naturally turns to the profession which has the greatest charms for her.

The sole question before the house is, will the Baroness have the greatest charms for the public? Otherwise she had better continue to scintillate among the Four Hundred on the $2,000 a year that the VANDERBILTS have hitherto generously provided for her support.

SHARPEN YOUR WITS.

THE MIRROR is not a sensational publication, nor does it resort to the catchpenny devices to attract notice that are popular among a certain class of journals just now. But next week it is going to enroll itself as a victim of the prize contest craze, because it has devised the most novel and curious competition that thus far has been submitted to newspaper readers.

The nature and conditions of the contest will be fully described in next week's number, together with the prizes offered. All those professionals and MIRROR readers of an inquiring turn of mind will find plenty of material for the exercise of their talents in searching for the solution of this peculiar problem. The contest will be open to everybody without restriction, and its progress will be reported from week to week.

Without disclosing the precise character of the puzzle, we will say that it will especially interest actors, managers and newspaper men.

THE WORLD MOVES.

DR. GOW, the Glens Falls clergyman whose discourse on the theatre we found occasion to commend last week, sends us a communication which we take pleasure in according space in this number.

Our reverend correspondent expresses surprise that we should marvel at the liberality indicated by his sermon; and he questions whether our breadth of view is as broad in its vision as it ought to be, because we characterized his attitude toward the drama as exceptional and contrary to the "hide-bound traditions and the ancient and deep-seated prejudices of a narrow sect." He is also disposed to cavil at our statement that significance should be attached to the favorable reception of his sensible words on this subject by a rural congregation.

Dr. Gow evidently moves in darkness, so far as a knowledge of the position assumed toward the stage by the clergy of his own and other orthodox denominations is concerned. We are constantly in receipt of newspaper reports of sermons delivered in all portions of the country—and chiefly in small or rural communities—which plainly show that the spirit of these denominations, as represented by their mouthpieces, is as stubbornly opposed to the theatre to-day as it was a generation ago. If Dr. Gow inspected the large collection we have made of these pulpit anathemas during the past few years, he would perceive why his liberal sermon, preached to a Baptist congregation, surprised us.

Our breadth of vision, in this particular at least, is more comprehensive than that of our clerical friend. Moreover, we have at hand the actual evidence on which our knowledge of the matter he controverts is securely based. Now and then a clergyman, as frank and independent as himself, arises and advocates rational and discriminative theatregoing. In doing this, it may be that he recognizes the fact that the shepherd cannot lead his flock unless he is at its head, and that he will be left in the rear if he opposes his will to that of members equally as righteous and quite as sagacious as himself; but, whether it is a question of policy or of individual independence of thought, he must be fully aware that he is departing radically from the view entertained by the great majority of his brethren.

Dr. Gow asserts that we do not know the sect to which he belongs, and claims no personal credit for his individual opinions, which he says he acquired from the religious community in which he received his education.

With all due deference to the calling of our courteous correspondent, we are compelled to contradict him and reiterate what we said last week. We know enough about the sect in question to point out many facts on the record that go to completely overturn Dr. Gow's ideas.

As far back as 1858 the late WILLIAM DAVIDGE appeared in print, to defend the stage from the false aspersions of two Baptist divines—the Rev. Mr. STRICKLAND and the Rev. C. H. WEEKS. Mr. DAVIDGE proved that one of these men had deliberately invented a story of an actor who, stricken with death while playing his part, said that "the theatre is a very good place to live in, but a very bad place to die in." The exposure of this ingenuous fiction was not the only means whereby Mr. DAVIDGE discomfited his opponents and put them to rout.

We refer to this incident merely to show Dr. Gow what Baptist clergymen were doing thirty years ago. They have been similarly engaged, on and off, ever since. Coming down to the present time, the illustrations multiply.

On Nov. 19, 1889, at the session of the Baptist Association, in Washington, it was resolved, "That we request the members of the churches comprising this body to abstain from and to discourage the habits of dancing, card-playing, and attending theatres."

One clergyman said, in the discussion that preceded the passage of this resolution, that "the theatres keep people away from revival services." Another asserted that "the people given to these things were never very good Christians." Another went so far as to say that "the Bible expressly forbids the sins the resolution aims at."

Here we have an official prohibition promulgated by a part of the machinery of the Baptist church government only last year. Will Dr. Gow, in the face of this, persist that his own liberal views are the reflex of the clergy of his own denomination?

As for the question of ethics in art there is no reason to discuss that further. We have frankly admitted the impossibility of the church leaders, however liberal-minded they might be, to look at art from the artist's standpoint. But Dr. Gow evidently misconceives our position in this respect. We do not say that art may be immoral; we simply say that its purpose is not to be moral. Good art is never vicious; yet good art need never teach a lesson or inculcate a principle. When it becomes the instrument of morality it is no longer true to its distinct purpose, and it ceases to fulfil its legitimate function.

DISAPPOINTING.

SO far, we regret to state, Mr. W. H. FULLER's active efforts to get the duty removed from theatrical scenery going into Canada have proved unavailing.

As we announced, a few weeks ago, there was reason to expect that the Canadian Minister of Finance would favorably consider Mr. FULLER's petition; but it seems that political complications, which in view of future efforts it would now be injudicious to specify, have led the Minister to deny the request.

However, although naturally disappointed in this result, Mr. FULLER is not in the least discouraged. He thinks that the extrinsic yet weighty obstacles can be modified or removed by the time the Canadian Parliament meets again, and he proposes to renew his laudable attempt during the next session.

It is to be hoped that the Government officials will see the justice and the wisdom of lifting this unjust tax, which is unquestionably deleterious in its effects upon Canadian managers and playgoers; as well as an exasperating burden upon companies from the States that play in the Dominion.

THE TOPICAL SONG.

NATHANIEL CHILDS sounds the praises of the topical song in the Boston *Globe*, and describes the mysteries attending its concoction and perpetration.

The usual method is for the writer to choose some taking catch line that will enable him to introduce almost every imaginable topic in metrical form. After the principal stanzas, generally three in number, the singer must be provided with any number of encore verses. "First," says Mr. CHILDS, "very general topics will be treated, then special or local events or persons, and, as the stanzas grow in number, they usually grow in strength and spiciness, augmenting the impression and excitement with the resultant *crescendo* of more and more verses, till the singer's store is exhausted, or his voice and lung power are in a corresponding condition."

It thus happens that the comedian who sings a topical song in a farce-comedy or comic opera must be constantly on the lookout for local subjects, and frequently commissions some clever journalist to provide encore verses with the requisite local flavor, while the unsophisticated theatregoer marvels at the rapidity with which the comedian has gained an insight into the peculiarities and drawbacks of a town in which he has just arrived.

The topical song, when introduced at the proper time and in the proper place, is an excellent vehicle for satirizing folly as it flies. Of late, however, like all good things that are carried to excess, it has been more or less tabooed. For this decline of popularity, the public are as much to blame as the manager and the singing comedian.

No theatregoer would seriously object to having half a dozen topical verses interlarded in a comic opera, but when a selfish and childish element that seems to pervade almost every audience, insists on a dozen encore verses before the singer is allowed to desist, the topical song, to put it mildly, becomes a decided nuisance.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Although Mr. Daly's contracts with his actors are iron-clad, and peculiarly explicit with reference to the things that the parties of the second part must not do, there seems to be considerable difficulty in living up to them on both sides.

The reason why Mr. Daly's actors turn tail and incontinently take themselves off when they chance to encounter newspaper acquaintances, is explained by the fact that they have all formally bound themselves, on being engaged, to hold no interviews whatever with journalists.

This clause of the Daly contracts once understood, it is easy to perceive why John Drew prefers to walk in secluded streets, why James Lewis faints when he catches sight of a reporter, and why Ada Rehan closes her eyes and prays inwardly when she is obliged to pass the MIRROR office.

✣

The terror that a journalist inspires among the ladies and gentlemen of this company is equaled only by the joy with which they pay $1.50 apiece for tickets when any of them are out of the bill and wish to see the performances of their brethren.

Thrift is cleverly "doubled" with discipline by Mr. Daly, who sees no reason on earth why his disengaged players, with nothing to do except draw their superbly munificent salaries every week, should not contribute to the box-office just the same as anybody else.

✣

Next Wednesday will be Shakespeare's Birthday, and The Players will commemorate the anniversary of their patron saint by throwing open the doors of their beautiful club house to their fair friends.

Invitations have been sent to a large number of ladies, and undoubtedly there will be a veritable descent of beauty and talent upon the place.

There is likelihood that the quotation which the cards of bidding bear, "A day in April never came so sweet," will prove both apt and true, so far as the members and their guests are concerned.

✣

Edwin Booth was elected a life member of the Actors' Fund at the last Trustees' meeting.

Although Mr. Booth's services and contributions were generous and frequent, he had never been enrolled as a member, and this neglect the Trustees intended to repair.

But Mr. Booth has just sent a reply to the notification of election, declining the honor, courteously but firmly. He says in substance that he will always hold himself ready to assist the Fund, but he prefers to remain nominally outside the fold.

✣

The Fund's committee of arrangements for the forthcoming annual elections, by the way, met last Thursday, and after a lengthy session finally agreed on a series of recommendations which will be presented to the Board for adoption at a special meeting, that has been called for to-morrow (Thursday) afternoon.

✣

Boucicault is as busy as ever.

Besides his dramatic school duties he is booked to write a couple of articles for the *Arena* and one for the *North American Review;* to finish a comedy for Manager Frohman by next month, and a drama for Messrs. Abbott and Teal in the same time.

His intellect is as keen, active and tireless as ever.

✣

FIRSTNIGHTER.—Well, old man, did you dispose of the play?

AUTHOR.—No, the manager refused it on account of ungrammatical construction.

FIRSTNIGHTER.—What in thunder's that?

AUTHOR.—Why, he said the termination of my play shows that I don't know how to conjugate.

✣

Speaking of an erratic young author's offer of money for the best—that is to say, the most laudatory—criticism on one of his unsuccessful plays, the genial dramatic writer of the Boston *Times* naively remarks: "This is a novel way of advertising a play, though it is not entirely new."

That bull is delicious. It puts Sir Boyle Roche to the blush.

✣

I am glad to see that the *St. James' Budget* of London is not so case-hardened through its association with the British aristocracy that it is beyond the reach of a pure sentiment, now and then.

THE MIRROR's remarks on the retirement of Mary Anderson into the privacy of domestic life, touched my contemporary's latent feelings and awakened in its columns an appreciative response that gives ground for some slight hope that it may yet be saved.

Verily, I say unto you a good seed may find root in the barrenest soil—yea, even among the tares and the thistles of London "sassiety" journalism.

✣

This paper on Wednesday last published the first news of Miss Chalmer's resignation from Mr. Daly's company for alleged breach of contract.

It found its way to the *Herald* and *Tribune* (without credit) a day later. The big dailies in this town are too small to acknowledge the source of appropriated news.

✣

Speaking of Miss Chalmer's defection, the Baltimore *American* rather sweepingly remarks: "It is a wonder that theatrical contracts are drawn at all, for nobody concerned in them seems to pay the slightest attention to them at all, but from the revelations made in our courts managers and stars appear to break them at their own sweet will."

There is more truth than fiction in this.

Miss Chalmers, by the way, is not likely to suffer because she resented the trampling upon her agreement. She has already had several excellent offers—one for an immediate engagement in a metropolitan production of some importance.

SPRING OPERA AT THE GRAND.

The artists for the Spring season of grand opera in English, which begins at the Grand Opera House on May 26, comprise: Sophie Traubmann, of the Metropolitan Opera House, as prima donna; Atalie Claire, now with the Patti Opera company, Emma Berger, Annie Myers, Gertrude Swain, E. Montegriffo, Frank Baxter, W. H. Lawton, Myron Maina and Signor Tagliapietra. Added to this, negotiations are in progress for the engagement of Herr Perotti, the tenor, and William Ludwig, the basso.

Manager J. Henry French, according to Manager Morrissey, will equip each of the operas with new and handsome scenery. At the popular prices prevailing at this house, the season will probably be as successful as that of last Spring.

The following is a list of the operas to be produced with the dates of their production: May 26, Martha, one week; June 2, Faust, one week; June 9, The Bohemian Girl, one week; June 16 Carmen, one week; June 23, Il Trovatore, one week. Many of these pieces are now being sung by the Patti company at seven dollars a seat. The difference in price will be very largely in favor of the Grand Opera House production.

HERE HE IS!

We have long been waiting for the coming American dramatist. He is here at last. Listen to what he has to say for himself:

Charleston S. C.
Sir
I send you a copy of the out line of my new play the Charleston Earthquake Spectacular Drama the plot is taken from the earthquake which happen here a few years ago the first act is laid in Charleston the second in Dacota and the third in Charleston the play is strickly american and it will make more startling hit than any other before the public. I have had plans and a model made of the stage & sceanry the sceanry will be constructed to represent a Drawing room and in a few seconds changes to a street sceane, showing the falling of one of the steeples of the churches also of the houses the stage will be built in sections about the size of a ordinary drawing room on wheels to give the vibracions of an earthquake.
Respectfully yours, E. O.

We trust the dramatist will forgive us for not appending his name to this somewhat eccentric communication. If the earthquake is as shaky as his orthography and his scenery contains as many startling innovations as his grammar, there will be a great surprise in store for the theatrical community.

HARRY KENNEDY'S NEW VENTURE.

Harry Kennedy, the well-known ventriloquist and song-writer, who is himself one of the best known performers on the vaudeville stage of America, has taken Poole's Theatre in Eighth Street which was last known as Wild and Collyer's Comedy Theatre. Mr. Kennedy intends managing that house hereafter as a first-class vaudeville theatre.

"I am confident that I could not possibly put it to a better and more successful use," said Mr. Kennedy in talking of the new venture to a MIRROR reporter the other day. "I will call it Harry Kennedy's Theatre, and I shall try to make it strictly a family vaudeville house. No smoking or drinking will be allowed, and the theatre shall be conducted as carefully as though it were on Fifth Avenue. Mr. Hangen, the lessee of the house, is my partner in the enterprise, and we intend to stick to it—not for a week, or for two weeks, but straight along, for we shall make it a success if it is possible to do it.

"For the first week, beginning on next Monday, the artists include Jennie Yeamans, who arrived from England on Saturday and has been specially engaged, Maggie Cline, the Acme Four, the Two American Macs, the Tissots, Marco and Reta, the Garnellas, the Mackleys and myself. I shall appear the first week and shall continue to play at different times, not steadily.

"The season will continue as long as the weather permits, and during the Summer the house will be fitted up wherever it is necessary. Mr. Hangen has already gone to an expense of over $8,000 in fitting up the house while Mr. Poole spent over $25,000 on it, and it seems hardly necessary that much more should be done. The Theatre is a facsimile of the Star, although much smaller, seating 1,500 people. Prices will range from 15 cents to $1.00, and I shall be assisted in the management by David Traitel and H. L. Pierce."

ANTICIPATIONS OF THE QUARTERLY

Home Journal.

The very readable essays which have lately been a feature of THE DRAMATIC MIRROR will be included in the new publication to be entitled THE DRAMATIC MIRROR QUARTERLY. The first number to appear in May will contain all that will have appeared in the weekly by that time. Succeeding quarterly issues will include these essays in consecutive order. Demand for the back numbers of the paper containing these essays was so general that this excellent method of presenting them was adopted.

Baltimore American.

Next month the first number of THE DRAMATIC MIRROR QUARTERLY will be issued, under the editorship of Harrison Grey Fiske. It will contain the dramatic essays that have formed such an attractive feature of the MIRROR's first page, and will add to them other special dramatic literature. These essays have formed such bright and suggestive reading that their collection in this form will be welcomed by many as putting them in an easy form for reference. The current essay is a bright and breezy exposé of some secrets of the prison house by Minnie Maddern Fiske, entitled "Tricks of the Trade," and the evidence the sprightly writer gives to the public bears strong marks of being the truth.

Boston Times.

THE MIRROR QUARTERLY will be a very valuable work, since it is to contain the articles which have for some time past been made a feature of the first page of that bright, newsy publication.

Pittsburg Dispatch.

THE DRAMATIC MIRROR will issue the first number of a new periodical, THE DRAMATIC MIRROR QUARTERLY, early next month. This magazine will contain the dramatic essays which have latterly become THE MIRROR's first page feature. The dramatic essays are the best contributions of their kind ever made to a theatrical journal, and THE MIRROR is to be congratulated on its enterprise.

The Metropolis.

We have dramatic weeklies and a dramatic monthly—such as it is. But now we are to have a Dramatic Quarterly, published at THE MIRROR office, and containing the essays which have made THE MIRROR more popular and successful than ever.

Madison, Wis., Democrat.

THE NEW YORK DRAMATIC MIRROR always watchful for a chance to add new and excellent features to itself, has decided to issue a quarterly number, which will contain among other valuable and interesting matter the splendid essays which have been published weekly during the past few months. These essays are written by able men and relate to the stage and its environments. There is so much that is good and instructive in them that they are invaluable to the profession and those interested in matters pertaining to the stage. THE MIRROR is to be commended for its enterprise and judgment in collecting and preserving these essays in convenient form. The first number of the quarterly will appear May 10.

PLEASED WITH HER PLAY.

Nadage Dorée returned to this city on Monday last, after having produced her new play Natasqua on the road. To a MIRROR reporter Miss Dorée said:

"The principal object of my tour has been accomplished. I have discovered that Natasqua is all that I could desire as a play, and that the public like it and regard me with favor as a star. The cause of my return was that there was no reason to stay out longer. In spite of the public's appreciation, there is decidedly no money in one-night stands, at least not in this State, and as I have been shown that I have a good play I am now going to do what should be done next—namely, look about me for a New York opening. Then the public of this city can judge for themselves of play, surroundings, company and star."

PERSONAL.

HEYWARD.—Nina Heyward is being commended for her sprightly personation of Hetty Hopes in A Pair of Jacks. Her Southern accent is said to be piquante and well adapted to the role.

SHEPHERD.—R. B. Shepherd, who has some reputation in the South as an operatic baritone, is to revive Pinafore at Richmond, Va., with an amateur cast.

RIAL.—Louise Rial has resigned from the Paul Kauvar company to play the leading emotional role in Nellie McHenry's new play, Lady Peggy. Her engagement is for one year.

RADCLIFFE.—Minnie Radcliffe, who has been playing Dearest in Little Lord Fauntleroy, has been re-engaged by T. Henry French for next season.

CORINNE.—It is said that Corinne contemplates purchasing a villa at Newport, where she will sojourn this Summer.

WILLIAMS.—Minnie Williams will sail for Europe June 10 on the *Teutonic*, to join her sister Jennie, who is meeting with great success in the English music halls.

RHEA.—It is reported by Manager Arthur Miller that Mlle. Rhea is playing to very large business in the West. In Cleveland her receipts for three days were over $3,000, in Toledo she played to $800, and people were turned away in both cities.

CANBY.—A. H. Canby, manager of the Francis Wilson Opera company, was married in Baltimore on Monday afternoon, to Jessie Quigley, of Chicago. The couple are now in Philadelphia. They sail for Europe, May 10, on the *Umbria*. Francis Wilson will join them in London, and the party will make a tour of the Continent.

MOORE.—Laura Moore, of the Francis Wilson Opera company, sails for Europe by the *Umbria* on May 10.

EXODUS.—The exodus to Europe has begun.

RHEA.—According to a Cleveland paper, the florists of this city have named a new rose after Mlle. Rhea.

THOMPSON.—Instead of taking his regular Summer vacation upon the close of his engagement at the Academy of Music on May 3, Denman Thompson will play two weeks—May 12 and 19—at the Chestnut Street Theatre, Philadelphia.

FROHMAN.—Daniel Frohman is in Boston, looking after the production of The Prince and Pauper in that city at the Hollis Street Theatre.

MARKS.—T. D. Marks sails for Europe on May 31, to bring to this country his International Vaudevilles.

BERNHARDT.—It is cabled from London that Mlle. Bernhardt has contracted to made a tour of the world, beginning in this country next September.

SNIPE.—May Ten Broeck mourns the loss of her pet dog, Snipe, who died last Saturday *en route* on the Pennsylvania Railroad. Snipe had been Miss Ten Broeck's traveling companion for fifteen years, and was well known throughout the profession.

BURNETT.—Mrs. Frances Hodgson Burnett arrived from Europe on Monday on *La Gascogne*. One of her little boys is ill in Washington.

AMBER.—Mabel Amber has resigned from Louis James' company, and will leave it at the expiration of her season's contract next Saturday. Miss Amber will probably star next season in a new play of her own.

DIAMOND.—Sam Diamond, the young virtuoso whose remarkable performances on the banjo have created so much interest in musical circles, is only eighteen years of age.

VAUGHAN.—Kate Vaughan has signed with Augustus Harris and will appear at the Covent Garden Theatre (London) during the season of Italian opera as *premiere danseuse*.

EVANS.—We regret to hear that Florence E. Evans lies dangerously ill with a complication of pneumonia and pleurisy. Miss Evans has been known for many years as a concert singer.

ALLEN.—Viola Allen writes to correct the impression that she has been engaged by Charles Frohman for next season. Miss Allen has been engaged by Joseph Jefferson, but until the Jefferson-Florence season begins she is to play her original part of Gertrude in Shenandoah.

ROYLE.—E. W. Royle has written a play entitled Quicksand which will be produced at one of the Broadway theatres this season.

IRVING.—Henry Irving has been nominated for Parliament by a somewhat officious group of admirers. In a letter in which he asserts that he has no ambitious desire to sit among the legislators of his country, he adds: "An actor's work demands a calmer atmosphere than is to be found in the strife of the public needs and personal ambition of such a lofty kind."

STANTON.—Director Edmund C. Stanton, of the Metropolitan Opera House, sailed for Europe on Wednesday last by the *Lahn*, on his annual quest for new operas and new singers for the next season of German opera at the Metropolitan. Another passenger on the *Lahn* was Ida Orme, who is well known in the operatic world.

AT THE THEATRES.

DALY'S THEATRE.—ROSINA VOKES.

PERCY PENDRAGON.

Percy Pendragon.....Felix Morris
Augustus Vere.....Grant Stewart
Ethel Grainger Vere.....Emily Bancker
Landlord.....Robert Rivers

WIG AND GOWN.

Frank Warburton.....Courtenay Thorpe
Phil Buffington.....Charles J. Bell
Edith Golding.....Emily Bancker
Polly Meadowleigh.....Rosina Vokes

The Spring engagement of Rosina Vokes at Daly's Theatre has come to be an annual and welcome event. Her present season at this house was inaugurated on Monday night with three one-act plays, each of which took about an hour's time in the performance.

Percy Pendragon, selected for the opening piece, is an adaptation, or rather a condensation, of H. J. Byron's comedy, Married in Haste, which was presented some years ago at Wallack's Theatre.

The title role affords Felix Morris an excellent opportunity to portray a crusty old uncle, who discarded his nephew for marrying contrary to his wishes. It is needless to inform the habitual theatregoer that the uncle is rich, and that when he beholds the lovely object of his nephew's matrimonial preference his crustiness melts like snow under a tropical sun. All rich stage uncles are susceptible to enticing femininity.

Grant Stewart was acceptable as the discarded nephew, and Emily Bancker gave a creditable personation of Ethel. Robert Rivers conveyed the relentlessness of a typical landlord, when his rent is at stake, with the explosive bluster such parts are supposed to require.

The principal novelty of the present programme is Wig and Gown, a comedietta by F. W. Sidney. The humor of the piece, so far as the author's supply is concerned, is not very startling in its originality or spontaneity, being chiefly extracted from the well-worn method of mistaken identity and similar devices. Rosina Vokes, however, infused so much vivacity and cleverness into the role of Polly Meadowleigh that the audience were thoroughly entertained.

The farcical complications are brought about by Polly donning the wig and gown of her lover, Frank Warburton. The unexpected arrival of Phil Buffington, who is a stranger to her, compels her to retain her legal disguise. The said Buffington mistakes her for a limb of the law, and so does Warburton, when he returns from a fruitless search after her.

The conversation about a certain Polly and an uncertain Fanny, together with a feminine portrait she has discovered on the mantelpiece, arouses Miss Meadowleigh to the highest pitch of jealousy. Matters are finally brought to a happy issue by the explanation that the other Polly is a yacht, the Fanny referred to a fox terrier, and the portrait that of Edith Golding, to whom Phil Buffington is engaged.

Courtenay Thorpe as Frank Warburton, and Charles J. Bell as Phil Buffington, greatly assisted the star in keeping the humorous ball rolling. Miss Vokes sang a song with the questionable refrain, "I would not give a dam," but when this sentiment was found to be merely a curtailment of what on further development proved to be "I would not give a damsel caude to grieve," the seeming profanity was readily overlooked.

In the closing piece, A Double Lesson, Miss Vokes repeated her artistic and mirth-provoking delineation of a popular burlesque actress who is called in to coach Lady Moncrieffe, a fashionable society woman, for private theatricals. The comedietta has a touching climax when the actress discovers her fashionable husband, whom she has been supporting, making love to Lady Moncrieffe. While giving vent to her indignation the trio are taken back by the arrival on the scene of Sir John Moncrieffe. The actress with great presence of mind continues speaking as if she were merely coaching her pupils, and thus avoids the exposure of the wife's dangerous flirtation.

In the course of the comedietta, Miss Vokes displayed her versatile talent by the transition from her lively and ludicrous antics while singing and dancing in the comedy scenes to her effective work in the emotional climax that concludes the play. Considerable praise is also due to Felix Morris for his clever character sketch of Primmer, a Scotch butler. Courtenay Thorpe was in his element as Harry Fielding, and Eleanor Lane looked fashionable and refined in the role of Lady Moncrieffe.

BROADWAY.—PIRATES OF PENZANCE.

A revival of Gilbert and Sullivan's opera, The Pirates of Penzance, was given at the Broadway Theatre on Monday night by the Duff Opera company, in a way that was a delightful surprise to the audience. Julian Edwards was the conductor, and is entitled to the highest credit for the effective training of the chorus. The "All Hail" chorus of the first *finale*, one of the gems of Sullivan's compositions, was rendered under his baton, with a precision and harmony which would have done credit to the most ambitious efforts of grand opera. It earned an enthusiastic triple encore.

It is some years since the opera has been given in New York upon anything like a commensurate scale. The present production is excellent, and the first night performance was remarkably smooth.

The comedy work of the clever contralto, Laura Joyce Bell, in the part of Ruth was admirably brought out, especially in the "Maid of all work" solo, which was honored with several encores. Her impersonation proved one of the most artistically humorous of any she has undertaken. Lily Post as Mabel won honors for both her vocalization and acting, and looked quite pretty in a dainty costume.

The three minor roles of Kate Edith, and Isabel were tastefully acted by Maud McIntyre, Gertrude Sears and Carrie Boelen respectively. William McLaughlin as the Pirate Chief, Richard made a hit with his rendering of the basso song "It is a glorious thing to be a Pirate King." Frank Pearson played Samuel effectively and Charles O. Bassett acted Frederick in a curiously confidential manner, thus heightening the humor of the pirate's conscientious sense of duty. His duet with Ruth and his tenor solo in the second act were enthusiastically received.

Mark Smith was well cast as Major General Stanley. Digby Bell, whose peculiar talents are handicapped heavily in the part of the Sergeant of Police, nevertheless managed to render it very amusing. The droll policemen's chorus struck the fancy of the audience. The costumes were unusually good and the scenery was picturesque.

GRAND.—THE GREAT METROPOLIS.

The Great Metropolis was warmly welcomed on its return to this city on Monday night at the Grand, where it drew a large and demonstrative audience. The performance was of unusual excellence. The entire cast is above the average and harmonized in a powerful presentation of the play.

Harry Weaver, Jr., as Will Webster realized the author's conception of the part, and in the scene where he meets his wronged and erring sister for the first time since their childhood days, the force and intense pathos of his work were strongly felt by the audience.

Harry Mainhall was capital as Jack Holt, and Hamilton Revell gave a fine delineation of the gilt-edged villain. Harry Hawk was bright and breezy as Benjamin Bert, and his work was so good that the audience tolerated his unnecessary repetitions of the catch phrase, "As the poet says."

C. W. Couldock, the veteran actor, as the lighthouse keeper, looked a veritable old shell-back. Newton Chisnell displayed his versatility by doubling in the parts of Edwin Holt and Tom Kelly, and did effective work in both. Earle Sterling as Harry Vansittart, and Martin Cody as Matthew Quinn were satisfactory. Carrie Jackson gave a fine delineation of Gertrude Savernak. Netta Guion was very pleasing as Nell Carr. Ida Glenn was charming as Clara Maitland, and Adele Palma was very good as the French maid, Fantine.

The nautical, scenic and mechanical effects of this play are on a grand scale, and the principal scenes evoked the plaudits of the audience. Next week, Howard Athenæum Star Specialty company.

WINDSOR.—MASTER AND MAN.

Master and Man, with J. H. Gilmore and Dominick Murray as the stars, was seen for the first time on the East side last Monday evening. The house was crowded, and the enthusiasm displayed by those present must have been very gratifying to the new managers, who have probably secured a remunerative road attraction in Sims and Pettit's latest melodrama.

With the exception of the stars the cast is entirely new and mostly satisfactory. J. H. Gilmore repeated his former success of Jack Walton, and Dominick Murray as Humpy Logan did excellent work. Both stars were called before the curtain after every act. As the villain Robert Carlton, Walter Kelly, was quite acceptable, but Alf. Fisher's personation of Tom Honeywood was far too boisterous. Herbert Alying burlesqued his part and thus robbed it of the little humor it contains.

Lillie Vinton was acceptable as Hester Thornbury, and as Letty Lightfoot, Gertrude Dawes made quite a hit. Little Harwood Eldridge proved himself a clever child, and won the hearts of all present.

The piece was finely staged, and the realistic furnace scene was vociferously applauded. Next week, My Aunt Bridget.

KOSTER AND BIAL'S.

That ever popular Bohemian resort, Koster and Bial's, was filled to overflowing on last Monday night. The programme was not only numerically large in selections, but was strong in talent as well. The olio was one of the best that this house has presented this season, and gave great satisfaction.

The wonderful terpsichorean achievements of Carmencita continue to astonish and bewilder the spectators. She is unquestionably a marvellous dancer and always captures enthusiastic applause. The burlesque, Our Belle Helene, has been given additional life by the introduction of novel merrymaking.

AT OTHER HOUSES.

These are the last nights of Shenandoah at Proctor's Twenty-third Street Theatre.

The last performance of The Gondoliers will be given at Palmer's Theatre on Saturday night.

A Long Lane at the Fourteenth Street Theatre will have a turning at the end of the week when it is to resume its travels on the road.

Aunt Jack has a continued record of full houses at the Madison Square.

The Grand Duchess revival at the Casino is apparently destined to have a long run.

The County Fair is not only to finish the season at the Union Square, but is to resume possession of J. M. Hill's theatre in the Fall.

It goes without saying that a lively variety entertainment is offered this week at Tony Pastor's.

The Senator is approaching the end of its metropolitan run at the Star.

Hands Across the Sea delighted a large audience at the People's Theatre last Monday evening, and the many thrilling scenes evoked considerable applause. Next week, Guilty Without Crime.

Gray and Stephens' play The Old Oaken Bucket, attracted a large audience to Jacob's Third Avenue Theatre on Monday night, and the stars received quite an ovation. Next week, Passion's Slave.

M. B. CURTIS HOLDS FORTH.

M. B. Curtis, looking happy, humorous, and enthusiastic, imparted the following particulars to a MIRROR reporter concerning himself and his new play: "They say actors and actresses are pretty much alike in one respect. They none of them want to leave the stage until they are forced to take that step. As you know, I have been living in retirement at Berkeley, California, principally on account of the illness of Mrs. Curtis, who has now, I am happy to say, been restored to her usual health. I have only acted one week in three years. Meantime I have been kept very active with various business enterprises with which I have become connected at Berkeley."

"How about your new play?" interposed the reporter. "The Shatchen? Oh, I'm coming to that. The Shatchen is a Jewish character who will do anything for a commission. At the same time he is a good-hearted fellow and ultimately saves various characters in the piece from absolute ruin. My part is largely humorous, while Lewis Morrison has a serious role that is well suited to him. We are to produce the piece at Rochester on April 21. Then we go to Buffalo, Philadelphia, and Boston, previously to our engagement at the Star Theatre, New York. The cast includes besides Mr. Morrison and myself, Charles Dickson, Sophie Eyre, Rosabel Morrison, Albina De Mer, Florence Roberts, Mrs. Owen Marlowe, Ross Whytal, Clarence Montaine, Henry Seamon, Harry P. Stone, Harvey M. English, William Miller and Little Sylvia."

LAWRENCE BARRETT'S HEALTH.

The alarming reports regarding the health of Lawrence Barrett which came from Cleveland, O., and which were said to have been incorporated in a letter from that tragedian to Edwin Booth, do not seem to find much credence in this city. Edwin Booth, when seen in Detroit, denied the story most emphatically, and Manager A. M. Palmer stated to a MIRROR reporter yesterday that he did not believe a word of the story.

"I have a letter here," said Mr. Palmer, "which ought to be a complete refutation of the story. The latter is dated March 30, and is sent from Monte Carlo. In it Mr. Barrett says that he will go to the baths again on April 18, that he is having a splendid time and is in the best of spirits, and that he will be home in June, taking passage from Europe the last week in May. Besides this Mr. Barrett says in his letter:

"'I am getting back my strength rapidly, and take the field again in October, eager to make up for lost time.'"

MUSIC FROM OLYMPUS.

A little incident not down on the bills occurred at the Grand Opera House during the performance of The Great Metropolis on Monday night. During an intermission between the acts and while the orchestra was playing variations on "Climbing up the Golden Stairs," some boys in the gallery whistled an accompaniment which was so perfect in time and musical in counterpoint and harmony, that the audience at first began to laugh at the interpolation, but finally broke out into applause, and an encore was demanded. The good-natured leader of the orchestra acceded to the demand, and playing the same theme over again, the boys repeated their whistling accompaniment. Another encore from the audience followed, but was not granted as the bell rang for the raising of the curtain.

FOREIGN FOOTLIGHT FLASHES.

Fred Horner's Bungalow, translated into German, was produced at the Wallner Theatre, Berlin, last Saturday.

* * *

Sydney Grundy's adaptation of Busnach's Secret de la Terreuse, continues to flourish at the London Haymarket Theatre as The Village Priest. And in spite of the adverse criticism which greeted its production, Dick Venables is said to be doing well at the Shaftesbury.

* * *

The author of the last-named play, Arthur Law, is writing another for Terry's Theatre, to be produced next season. The title will be Culprits.

* * *

Félix Rabbe's French translation of Marlowe's plays has been awarded a prize of 400 francs by the French Academy.

* * *

The recent wanderings of Stanley through the Dark Continent have furnished two clever Gallic scribes, Busnach and Duval, with ideas and material for a startling romantic melodrama. It will be called Stanley, and probably see the light at the Paris Bouffes du Nord in September.

* * *

Intending pilgrims to the shrine of the divine William take note: The annual Shakespearean performances at the Memorial Theatre, Stratford-on-Avon, begin this year on the 21st inst.

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Feu Toupinel, which Fred. Horner is adapting for the English stage, made $22,000 at the Paris Vaudeville during the first fortnight in March.

* * *

It's as well to be prepared. The latest London success, A Pair of Spectacles, the American rights of which Sydney Grundy has sold to A. M. Palmer, contains a terror similar to our McGinty racket. It is said to be screamingly funny, and consists of saying "I know that man" every few minutes.

* * *

There is a lot of quiet humor and delicious satire in the title of Burnand and Solomon's latest farce, Domestic Economy. Both being married men they have undoubtedly fully experienced how great a farce domestic economy is.

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That indefatigable purveyor of operetta and burlesque, D'Oyley Carte, has bought up an old West End theatre in London, and after complete renovations will open it in October as The Burlesque.

* * *

To the English playwright, A. W. Pinero, the rare honor is being paid of translation into the classic tongue of Italy. His Sweet Lavender is being adapted for production at a Roman theatre.

* * *

Victorien Sardou is suffering from an attack of the grippe which has interfered materially with his work on Cleopatra. The production of the play has been postponed in consequence.

* * *

Contrary to what has been stated, this Cleopatra of Sardou's is not an adaptation of Shakespeare's creation or even a new play. It was written by Sardou several years ago in collaboration with Emile Moreau, and was intended for the Odéon, first with Sarah Bernhardt and afterwards with Jane Hading in the title-role. For some reason, however, it was never produced. By Sarah's request Sardou has recently taken the MS. in hand and Duquesnel offered to produce it at the Porte St. Martin. Sardou's version of Antony's passion for the Egyptian Queen, although also founded on Plutarch's narrative, is said to differ considerably from that of Shakespeare.

* * *

Sarah is reported to be enthusiastic over the part—to such an extent that for the death scene, when Cleopatra dies from the serpent's sting, she has had a live snake procured and rehearses daily with the reptile encircled about her wrist.

* * *

Albin Valabrègue, the brilliant French dramatist, has written a three-act comedy for the Théâtre des Nouveautés. There will be capital roles for Maugé, Brasseur *fils* and Mesdames Davray and Darcourt.

* * *

Justin McCarthy, M. P., is responsible for a new comedietta in [illegible] produced at a matinee in London recently as Vanity of Vanities.

* * *

George Alexander has purchased Walter Frith's new one-act play A Midsummer Day and will produce it shortly at the Avenue Theatre, London.

* * *

A society drama by Neville Doone, entitled A Lottery of Life, will be produced *en matinée*, at the London Comedy Theatre on May 8. Its plot must be something extraordinary. Its author announces it as being entirely new and very original.

THE HANDGLASS.

COMIC OPERA QUEEN.—(*Glancing from behind the wings.*) "Ha! What is that I see? Only four boquets, and I ordered six!"

† † †

THREE ACTORS.

Three actors went act'ng out in the West,
Out in the West, when the sun went down,
Each thought of the railroad where walking was best,
And the shortest road to the nearest town,
As they fleeted away in the gloaming;
For actors must walk and hotel keepers weep,
And the man at the bar is a-moaning!

† † †

OH, MAMMA! See the Little Boy with the White Face Standing inside the Elephant's Cage. Is It a Part of the Circus? No, My Child, He has Crept in Under the Tent and He is Wishing He were At Home now, With Both Feet.

† † †

AN actor, who has just come in from a tour in Texas, tells of a town in that section where the fogs are so dense that a man recently shingled four feet beyond the edge all round his roof before he discovered his error.

† † †

TAMAGNO has a hairless Mexican dog which he picked up in Chihuahua. It weighs less than two pounds. The report that he is to match him against a dog that has won a cup in Long Island City is, however, wholly without foundation.

† † †

THE baignoire boxes at the Metropolitan Opera House have been re-named chatterbones.

† † †

A DENVER paper, speaking of Grace Hawthorne, unkindly says: "Her claim to greatness was based, to a marked extent, upon the peculiar ability she displayed in taking a back tumble down the stairs, which showed gymnastic alertness and implicit faith in the man who was cast to catch her."

† † †

THE British Museum possesses a collection of old Greek advertisements printed on leaden plates. Close inspection, under a powerful glass, reveals an inscription which reads: "Don't be a clam."

† † †

A CRITIC says that the public is tired of the drama of the "then," and demands the drama of the "now;" and if it gets the drama of the "now," the public is just ungrateful enough to ask for the drama of the "when."

† † †

WHEN P. T. Barnum said farewell to an English circus manager the latter remarked, "We shall meet in heaven, my dear Barnum." The showman looked thoughtful for a moment and then said: "Yes—if you are there."

† † †

IBSEN is being translated into Turkish and critical Turks are sharpening up their pencils in anticipation of spicy matter for the theatrical columns.

† † †

STAGGERACT.—(*To brother professional*) What's the matter with your face, Bjones? You look as though you had the small-pox.

BJONES.—(*Feebly*) Oh, I have only been following the directions from the "Hints on Makeup" articles in the Sunday papers.

† † †

A PROVINCIAL manager has hit upon a paying improvement on the opera-glass-slot scheme. He charges fifty cents for an evening's use of a glass. "Then," he says, with delightful candor, "if an opera-glass is not returned, we make ten cents!"

† † †

NELLIE MCHENRY is going to give up farce-comedy and essay a higher class of roles. If these yearnings for the unattainable continue to infect our comedians we can confidently look forward to Pat Rooney as Richelieu and Maggie Cline as Parthenia.

† † †

THE manager in a small town recently wrote Frederick Warde in this wise: "We want Virginius here; there are lots of old Virginians who would give all they've got to see a good Southern play."

HARRIGAN'S NEW THEATRE.

New York is to have a new theatre—Harrigan's Theatre—and one that in architectural grandeur and sumptuous appointments bids fair to outshine all its older rivals. It will be situated on Thirty-fifth Street, 100 feet east of Sixth Avenue. Mrs. Annie T. Harrigan filed the plans with the Building Department last week.

The theatre will have a frontage of 75 feet and a depth of 100 feet. Of this the stage will take 31 feet, occupying the entire width of the theatre. There will be two balconies, and the whole seating accommodation will be so arranged that an unobstructed view of the stage can be had from every part. Francis Kimball, Mr. Harrigan's architect, says that the theatre front will probably be the most conspicuous of any in New York on account of the color of the materials used and the novelty of the design. The interior is to be in gold and white and upholstered throughout with fine red plush and oriental *portières*. Six boxes, three at each side, will also be elaborately decorated. Every care is to be taken to guard against accident in the event of fire. The staircases will all be spacious, with square landings, and all leading direct to the street. They will also be constructed of iron and slate. Perfect ventilation will be ensured by a system that will send pure air into the building, so that in the hottest of weather there will be a delightful breeze in the house. Mr. Harrigan expects it to be ready about September 15, and estimates the cost of his new enterprise at $90,000.

THE WITCH.

A new play entitled The Witch has just been purchased by Marie Hubert-Frohman, and will probably be brought out in this city early next Fall. There are other plays of the same name but Gustave Frohman announces that the copy-right authorities at Washington have decided that Miss Frohman's play is the only one that has a right to it.

The Witch borders on tragedy and the action concerns the fortunes of a young girl who is left while a child to the training and protection of a noble Catholic priest. She lives at a Mission in the forest near Salem, Mass., in the witchcraft days, and is accused by the authorities as a witch.

From prison she is led forth amids insults and brutality to the stake. The fire has been kindled and the flames are rising around her, when the faithful priest suddenly appears and declares her innocence. She is then rescued by her lover. One of the scenes is devoted largely to comedy action and a faithful picture of the quaint manners and some of the fanatical ideas of the puritans.

A MODEL THEATRE.

The new theatre at New London, which was opened auspiciously last week, is said to be remarkable for such a small city. Its construction was due to the liberality of a few wealthy and public-spirited citizens who devoted $60,000 to the enterprise—not for profit, as it curiously appears, but for the good of the community and the advancement of art.

The theatre is splendidly built, and finished and decorated in exquisite taste. It has a fine *façade* encrusted with terra cotta relief in the best style.

The means of exit, in case of fire or panic, are probably unsurpassed. The safety of the actors has been amply provided for with broad doors on both sides of the stage. The dressing-rooms also are numerous, and each one is provided with a steam-heater, electric light, a gas-burner, and a basin with running water. Every dressing-room has a window, which if every other means of egress were cut off, the occupants could escape to the open ground, only a few feet below.

The aim has been to "see the players well bestowed," and no theatre in the country provides better for their health, safety and comfort.

A PARISIAN OPERA GRIEVANCE.

A society is being organized in Paris by a group of prominent musical composers and others, having for its object the removal of the present difficulties that prevent the *primeurs* of any new opera being enjoyed by the Parisians. This has too often been the case, and notably with La Rédemption, Sigurd, Jocelyn, Samson et Delila, and quite recently Salammbô.

Countess Greffulhe, a well known figure in all artistic circles of the French capital, is the chief agitator, and she is warmly seconded by Charles Gounod, Ernest Reyer, Saint Saëns, Godard and Massenet. The title chosen by the society is "La Société des Grandes Auditions Musicales de France." Prince A. d'Arenberg, Prince Pierre de Caraman-Chimay, Comte E. de Ganay, M. A. O'Connor and Prince de Polignac have accepted seats on the Board of Directors, and François Lottingueur, the banker, has been appointed treasurer.

A hall has already been offered, and according to the means at the disposal of the society a series of performances of comparatively unknown opera will be given. The Béatrice et Benedict of Berlioz, which has never been played in its entirety in France, is already announced.

OWENSBORO UP IN ARMS.

It will be recalled that THE MIRROR correspondent in Owensboro, Ky., recently charged Fanny Davenport with having wilfully broken her engagement in that town after $400 worth of tickets had been sold by Manager Watkins with the prospect of netting from $500 to $600.

To this communication Miss Davenport replied that she canceled her Owensboro engagement on account of the impossibility of reaching and getting away from that town in time to fill her Cincinnati engagement, as the railroad officials had declared the road practically impassible. Her card also contained the statement that she had offered the manager $120 which would have been his share of the $600 he said the house would hold.

The local paper of Owensboro has since reprinted Miss Davenport's card with the following comments:

This is pretty good. Miss Davenport does not remember ever having played in Owensboro, which shows how insignificant we are. Probably after ten years of a brilliant career, during which she has appeared in hundreds of cities, Miss Davenport might not remember an uneventful visit to Owensboro, but it seems hardly possible that she should forget the incident during the freeze-up of the Ohio River of 1884, when she played, much against her will, in this town, in her old clothes, and sulked all evening, and was "roasted" by the papers here and elsewhere for it. But when she refers to the way the people recently "went to the box-office," there she gets us. All that can be said in defence of that is that in ten years the theatregoing people of a town greatly change. Almost an entirely different set patronize the theatres now. It is not probable that Miss Davenport will soon, if ever, appear in Owensboro again.

So ends the three-cornered duel, and none of the contestants appear to have been badly hurt.

ZOZO'S SEASON.

"Zozo has just closed its sixth consecutive season," said Manager T. E. Mills to a MIRROR representative yesterday. "The business done by that play this year, although not phenomenal, was large enough to allow of my profits comparing with those of any attraction of a similar class on the road this season.

"I am only in New York temporarily. I shall go to the country as soon as I can to recuperate. I have not made up my mind yet as to what I shall do next season. I have a number of things in view and am negotiating to purchase the whole rights or an interest in three or four successful plays. Besides this I have my eye on a European novelty that has thus far escaped the dozen American managers who have scoured the continent for talent."

OBITUARY.

CHARLES FOX.

Charles Fox, the scenic artist, who died at his residence on Sixtieth Street, last Friday, of Bright's disease, supervening an attack of jaundice, was born in Manchester, England, April 14, 1849. His father, Charles Fox, Sr., was a scenic artist well known in England. When quite young he apprenticed his son to study law with an English firm. Not feeling satisfied with his vocation, the boy went into his father's studio and assisted him in painting scenery for many of the most successful London productions. He was for four years with Michael Gunn of Dublin, and subsequently met and signed a contract with Colonel Mapleson to come to America, to produce all the Italian operas. He remained with Colonel Mapleson eleven years, and then returned to England.

While in England, Henry E. Abbey sent for him to come to America to furnish the scenery for the Passion Play, which was never produced, also for the Patti season. After the expiration of his contract with Mr. Abbey he went to Philadelphia, and was the scenic artist at the Temple Theatre until it was burned, three years ago. Mr. Fox then came to New York and went into partnership with Messrs. Maeder and Schaeffer. He painted scenery for the La Tosca production at the Broadway Theatre and the asbestos curtain at the same house. He also painted scenery at Music Hall, in Cincinnati, and for the Opera Festival in Chicago. He did work for the Kiralfy Brothers, and was one of the principal artists in the production of Bluebeard Jr.

In 1884 Mr. Fox married Elsie Collen of Cincinnati, who survives him. Although his recent illness had impoverished him to the extent of causing an appeal for assistance to his professional brethren, he was happily relieved from the necessity of accepting it by the intervention of his wife's relatives, who soothed his last hours with every needed comfort. The deceased was an artist of conspicuous ability and widely varied experience.

The above represents the palatial headquarters of Mr. Gustave Frohman's Dramatic Enterprises. The offices are on the first floor, between Fifth and Madison Avenues. Everything in theatrical management, from fitting out a company with routes, plays and "talent" to building a theatre, is arranged there. Seven typewriters are kept busy.

All the great Dramatic Agencies are following Mr. Frohman's example and opening offices above Madison Square. A few years ago the business was confined to a few dingy rooms around Union Square.

PROFESSIONAL DOINGS.

J. B. HOLLIS has been specially engaged by Stuart Robson to play one of the principal parts in The Henrietta during the New York engagement.

WILLIAM G. ANDREWS, a brother of Charles L. Andrews, has been engaged as advance representative for Louis James for next season.

THE Australian author, Inigo Tyrrell, has written a comic opera which satirizes the title-hunting American heiress and the impecunious foreign nobleman.

JENNIE AND EMILY YEAMANS arrived from England on the *Wyoming* on Saturday last. They remained but one week in England, on account of Jennie contracting a severe cold, which affected her throat and prevented her using her voice.

ROSE EYTINGE has opened a dramatic school at Klaw and Erlanger's Exchange, No. 25 West Thirtieth Street.

NETTIE HOOPER will not play leading business with Maude Granger next season in Inherited, as erroneously announced. Miss Hooper has delayed her departure for Paris, and it is not likely that she will sail until next month.

HE, SHE, HIM AND HER has been selected to open the season at Nixon and Zimmerman's Chestnut Street Theatre, Philadelphia, in the Fall. It did a very large business at that house last year. During the Summer the theatre is to be redecorated.

A SPECIAL train from Philadelphia will bring Francis Wilson's Opera company to this city to-morrow (Thursday) for the special performance of The Gondoliers to be given at Palmer's Theatre in the afternoon. Over 100 people will be transported, and the performance will begin at 1 P. M. sharp.

EMILE LACROIX and Josephine Crowell have signed with Nellie McHenry to create the parts of Henri la Brouche and Topsy Turvey in her new play, Lady Peggy.

IT is reported that the holders of the mortgage on the Opera House, at Butte, Montana, will foreclose and take possession of the property, unless Manager John Maguire pays off the entire indebtedness amounting to $30,000.

THE Hoboken correspondent of THE MIRROR, while visiting Toronto last week, called on Joseph Frank, the popular manager of Jacobs and Sparrow's Opera House in that city. Among other things Mr. Frank showed the correspondent a handsome pair of elk horns presented to him a few days ago by Mr. Muldoon, of the C. P. R. R., who sent them from the far West.

ACCORDING to the official reports just published by the Minister of Finance, the theatres and other places of amusement in France during the Exhibition show a total gain of nearly $2,000,000 over the preceding year, which was a fair average one. The total receipts in 1889 were 32,138,998 francs as against 23,007,074 francs in 1888. The Grand Opéra receipts in 1889 were 9,131,924 francs, an increase of about 1,100,000 francs; the Comédie Français showed a gain of 620,000 francs, the Chalet almost 1,000,000, the Gaiete 500,000 and the Variétés and Nouveautés 400,000 francs. Chicago theatre managers ought to feel encouraged.

IT is reported that John W. Albaugh seriously contemplates abandoning the Holliday Street Theatre, Baltimore, with which he has been so long identified. The house is considered to be too far down town, and it is said that it will be turned into a cheap price theatre, to be conducted by another manager, possibly one from this city. A new theatre will be built on the site of the Lyceum. Mr. Albaugh has bought the adjoining building and is to remodel both into a modern theatre, where the best attractions can be presented. He will continue to manage his Washington theatre in conjunction with the Baltimore house.

MARIE HUBERT FROHMAN is reported to be meeting with genuine success on the road. At Plainfield, N. J., she made such a hit that fifty tickets for a return performance were sold before the curtain fell. At Red Bank and Long Branch Miss Frohman repeated these successes. The changes in Sedley Brown's Snow Bound, making it a thrilling tragedy, give Miss Frohman an opportunity for forceful acting, and she has made a distinct hit in that play.

The May number of *Scribner's Magazine* contains an article from the pen of T. J. Nakagawa in which the revolving stage used in the theatres of Japan is described as follows:—"The greater part of the stage, in our playhouses, consists of a large circle which can be turned around so that separate divisions are successfully presented to the eyes of the spectators. Only one-half of this circle, at most, is disclosed at any one time. It is customary, while a scene is in progress before the audience, to prepare the following scene upon the hidden part of the movable platform. A change of view can thus be effected without abruptly interrupting the continuity of action."

ECIRPAC'S CHAT.

THE COW IN CONTEMPORANEOUS COMEDY.

When will the hunger be appeased for what is popularly supposed to be realism?

When the curtain rose upon an act of a certain pastoral comedy at a matinee the other day there was a flutter of laces, a delicate clapping of hands, and the perfumed air was gently rent with a general murmur of "Oh, what a lovely cow!"

The author of the play had put bright lines into the speeches of his characters, and devised excellent situations which were faithfully developed by a clever company of actors; but his most successful inspiration was that which introduced the dreamy-eyed queen of the pasture.

It is to be admitted that this particular cow is worthy of serious attention. Her appearance would indicate that she belongs to the three or four hundred of the cud-chewing aristocracy, and as her dramatic talents are solely manifested in an ability to look pretty and strictly adhere to the direction of the stage manager, she may possibly be regarded as a sort of society cow.

But she is not gifted. Indeed, were she browsing quietly among the clover of Westchester fields, (which she would probably prefer to the intoxicating glare of the footlights), it is doubtful if she would create a sensation.

I noticed that one lady turned to her companion to point out some clever bit of biped work which was going on.

"Oh, don't!" exclaimed the latter eyeglassed matron, whose face would indicate a modicum of intelligence. "I can't look at anything but that sweet cow. Just look! She's eating the hay! Well, did you ever!"

Why does not the ambitious author recognize and profit by the popular taste and need of the theatregoing public? Why bother with human interpreters of the drama when real street-cars, real omnibuses, and real freight-trains can be obtained in abundance, to form the most effective features of the play? Even if the enthusiastic people who compose the audience are not real donkeys, what does it matter so long as the box-office receipts are real?

. . . . . .

Rosina Vokes is here again. Perhaps the future historian of the stage will hand down a few remarks upon the professional life of this talented woman, and if he does they will reflect credit upon her generation.

The career of Rosina Vokes in this country has been marked by a dignity to which few of her English contemporaries can lay claim.

When she first made her bow to American audiences as an independent stellar attraction, the public did not offer immediate encouragement. That she is a successful woman to-day is due solely to her sterling merit as an actress.

Her modesty and natural good taste have been singularly conspicuous in the avoidance of sensational and sentimental methods of advertisement.

She has given us no information relative to her private life; nor have the energetic panderers to the impertinent curiosity of the public been permitted to peep into her dressing-room or to expose the more sacred affairs of her domestic existence.

She has not seen fit—or found it necessary—to let us into the secrets of her daily diet or her maternal proclivities; but she has made a host of firm friends from behind the footlights, and has not cared to win their approbation in any other capacity than that of an artiste.

She is a sweet, good, and gifted woman, and the earnest beginner can look to no better model in marking out a course of professional procedure.

. . . . . .

Though Ibsen has made a literary stir it is evident that the few managers who are capable of recognizing his gifts fear to produce his plays, and this timidity may be based upon the extraordinary unconventionality of his works.

Ibsen depends absolutely upon the actors of his plays, and is at the mercy of their power to grasp his intentions perfectly.

Perhaps no dramatic author has left so much to the intellect and sensibility of his players; perhaps no other author has expected so much from them.

He has been inconsiderate enough to demand of his interpreters and hearers a genius and appreciation equal to his own, and his expectation is as vain as it is ingenuous.

ECIRPAC.

AGNES HERNDON'S TOUR.

Agnes Herndon has domiciled herself quite comfortably in a pretty little flat in West Twenty-second Street. The quiet tone of the decorations and surroundings of the actress' drawing-room bespeaks refinement and correct taste. A MIRROR reporter had just made a *coup d'oeil* of the elegant apartment when Miss Herndon entered. The scribe desired information about the season of La Belle Marie, and Miss Herndon cheerfully enlightened the interviewer on that subject.

"The play has made money for everyone connected with it," said Miss Herndon, "and I am delighted with it in consequence. My season lasted thirty-five weeks and was the best that I have ever had. My closing engagement, which occurred in Chicago two weeks ago, was a fitting *finale* to the remarkable success of the entire tour, for I received a call after every act, and two calls after the curtain, while during the last four performances there was standing room only."

"How about next season?"

"I want a manager," replied the actress abruptly. "I have a success in the play, the piece just suits me, and I am like a boy with a white elephant, for I am managerless. Mr. Jessel is no longer connected with me in my business matters, and I am now looking about for a capable man. I have twenty-three weeks offered me for next season, all in good week-stands, and I look forward to another and still more successful tour."

INDUSTRIOUS DION BOUCICAULT.

Dion Boucicault keeps up the industrious habits which characterized him in the prime of hit manhood. A MIRROR reporter called on the veteran playwright at his handsome flat in West Fifty-fifth Street the other afternoon and was entertained for fully an hour. In the course of the conversation which sparkled with point and epigram and *bon homie* characteristic of Mr. Boucicoult, he referred as follows to his present tasks:

"I am busily engaged on two articles now for the *Arena* and besides that I am doing other work of a similar character. My comedy for Daly's was delivered about a year ago. It is a comedy of American life. I do not know when it will be produced.

"Palmer's School of Acting is doing good work. Two of the students, Edith Crane and Miss Rockman, have been engaged for Mr. Daly's company and are to go with him to England this Summer.

"I am also preparing a new comedy for the opening of the stock season at the Lyceum Theatre. The scene of action is in England and the piece is of the Scrap of Paper class, although entirely original.

"My new play for Sol Smith Russell will be presented by that gentleman at Daly's Theatre on August 18. It has not yet been named. It is an idyl of the streets of New York, and is superlatively realistic. A tailor is the last person you would think of as a hero, but I have found such a one, and he is the hero of Mr. Russell's play. One of these quiet unconscious, heros of the Tom Pinch type, but a hero nevertheless, and while there is nothing ridiculous about him, he is very comic and intensely interesting.

A SHARP NAIL SQUARELY HIT.

The Metropolis.

Minnie Maddern Fiske hits a very sharp nail squarely on the head and drives it into the dramatic profession painfully when she writes in THE MIRROR: "No incompetent writer can rent an established magazine in order that his poor work may appear in its pages. There are no spaces for hire on the walls of the Academy of Design where the incompetent artist may hang his paintings. But any one can appear as a star, at the very best of our theatres, provided he or she has sufficient money to secure the keys from the lessees."

LYCEUM MATTERS.

The regular stock season of the Lyceum Theatre will close about May 24. The season has been the most prosperous one financially that the Lyceum has ever known, the receipts being far in excess of those of the year before, and even better than the one before that, when The Wife was the attraction. Only one play was presented—The Charity Ball. It was produced Nov. 19, and has been the attraction ever since. The house will remain closed from May 24 to August 18, when E. H. Sothern opens there in a new play. Mr. Sothern will remain until the regular season of the stock company reopens, Nov. 11. On August 18, when Mr. Sothern opens at the Lyceum Theatre, the stock company, which shall have rested from May 24 to that time, will open their road season at Hooley's Theatre, Chicago. On this trip the company will visit Chicago, Philadelphia, Washington, Boston and Brooklyn. They will rest for a week before opening at the Lyceum, Nov. 11, when they will appear in a new play. Five or six new plays, all by American authors, are under consideration for the opening of the stock season, but no one has yet been decided upon. There will be no radical changes in the *personnel* of the organization.

A SIDE ISSUE.

"I go out with John W. Ransome and James B. Radcliffe in a few days for a preliminary season of six or eight weeks," said Phil Irving to a MIRROR reporter yesterday. "The time is all booked, and with such combination stars I feel sure of success. The play is the old Across the Atlantic, but born again, revived, and improved in every way. Indeed, it has been entirely re-written. Only the main plot has been adhered to. Vic Arnold has designed all the printing. Of course, this does not interfere in any way with My Jack, which remains under my management, my present tour with Ransome and Radcliffe being merely a side issue, and a good one."

GOSSIP OF THE TOWN.

ADELE BELGARDE is meeting with success in The Stepping Stone.

JOHN WILD will be a member of Thatcher's Minstrels next season.

LENORE SNYDER has been engaged for Stetson's Gondoliers company.

ALICE HARRISON joined The City Directory company on last Monday night.

FRAND GIRARD has been engaged for J. K. Emmet's company for next season.

HELEN OTTOLENGUI has been engaged as leading lady of the Burglar company for next season.

W. A. WHITECAR announces that the play, La Vendetta, which he is to present at Kansas City on May 4, is not in any way connected with the novel of the same name.

ULLIE AKERSTROM writes that her new play, The Little Busybody, which was produced at Danbury, Conn., on the 8th inst., was proved a success.

FRANK CONNERS was presented with a gold-headed cane by Miss Go-Won-Go Mohawk at Philadelphia recently, on the occasion of his birthday.

THE attachés of the Kingston, N. Y., Opera House, are to receive a benefit on May 5. Marie Hubert Frohman will be the attraction.

MARLANDE CLARKE is to produce Ibsen's Ghosts and Florence Gerald's adaptation of Edmund Kean during the present month. Mr. Clarke will only appear in small towns in these pieces until his engagement at Chicago at the end of May.

FORTY-FIVE ballet dancers engaged for the new ballet to be produced by Alfred Thomson on the auditorium stage of the new Madison Square Garden sailed for this country on the *Lahn* on Monday.

B. W. SINGER has been engaged for the Madison Square Theatre company and will appear in Aunt Jack during its traveling tour.

THE Military drama, Fort Donelson, by George and Charles Dittmar is to be produced at the Third Avenue Theatre, on Aug. 11.

THOMAS E. SHEA played a very successful engagement at Po'keepsie, N. Y., last week, where his receipts are said to have broken the record of popular-priced performances.

FRANK DANIELS will be managed next season by Frank Murray, now Wilson Barrett's business manager, while S. D. Cox, Mr. Daniels' present manager, is to go in advance of Donnelly and Girard.

THE Stepping Stone follows that other sad story, The Gondoliers, at Palmer's Theatre next Monday night, and on May 5 Louis Aldrich appears in The Editor.

GUSTAVE KAHN has resigned his position as manager of Herrmann's Transatlantique Vaudeville company, and is shortly to leave for Europe in search of novelties for the coming season. Meantime Mr. Herrmann will manage and travel with the company himself.

THE 100th performance of The Senator will take place at the Star Theatre on next Tuesday evening. The house will be decorated with flowers. Photographs of Mr. Crane as the Senator, framed in Japanese silk, will be the souvenirs.

HARRY KENNEDY, the ventriloquist, has secured a lease of Poole's Theatre for a number of years and will open it next Monday as a vaudeville house. Fred J. Mackley has been engaged as stage manager.

A COMEDIETTA in one act called Petticoat Perfidy, by Sir Charles Young, and The Doctor of Alcantara, were presented at Chickering Hall last Saturday evening by society amateurs, including Alice Lawrence, Rita Lawrence, Mary Perkins, Mary Clark, Sallie Flagg, Robert L. Morrell, John R. Blake, T. M. Minton and O. L. Rogers.

THE annual benefit for the Relief Fund of the Theatrical Mechanical Benevolent Association took place at the People's Theatre on Sunday evening, and was very successful.

GEORGE MURPHY, the well-known German comedian and vaudeville artist, has been engaged for next season with Herrmann's Transatlantique Vaudevilles. He will occupy the position now held by Gus Williams, who is to star next season with John T. Kelly in You and I.

SEDLEY BROWN has written a new domestic comedy-drama called The Minister, the scenes of which are laid in Philadelphia and a small New England town. His one-act piece, Snow-Bound, is being played by Marie Hubert Frohman on the road, and his rural comedy-drama, A Long Lane, is still running at the Fourteenth Street Theatre.

THE partnership heretofore existing between F. A. Stokes and Howard S. Stokes as publishers and booksellers at 182 Fifth Avenue, has been dissolved by mutual consent. The business has been purchased by the Frederick A. Stokes Company, a corporation which has been formed to continue the business with largely increased capital.

MARIE HUBERT-FROHMAN will open the New Opera House at Yale on Tuesday May 22.

FRANK M. KENDRICK, whose clever work as a comedian is well known to New Yorkers, has been specially engaged for Robert Mantell's company.

MRS. RACHEL MCAULEY's play, Clarisse; or, A Wife's Wit, which is to be produced at the Madison Square Theatre on May 15, is a society drama of the French school, in three acts. The piece deals with the woman question, and presents various social and domestic phases growing out of marriage, maternity, and club life. Mrs. McAuley has received an offer for the purchase of the play, but thinks she can sell it to much greater advantage after it has been produced with a strong cast.

A MUSICAL farce-comedy entitled A Domestic Cyclone, by Harry Chamber and Laurent Howard, of Brooklyn, will be given its first production at the Lee Avenue Academy of Music on May 5. Fred Eustis is to be the musical director. One of the sets will represent Niagara Falls.

DORE DAVIDSON and Ramie Austen appear at the People's Theatre next Monday night in Guilty Without Crime. The play met with great success in Baltimore last week. This week the company is resting for three nights to open in New Haven to-morrow (Thursday) evening.

R. A. ROBERTS, the well-known stage director, to whom the credit for the excellent manner in which Shenandoah was produced in this city is largely due, has boasted that up to the present week his record for the following three things has neven been broken: First—That he has never had an agent; second, that he has never been given notice by a manager; third, that he has never advertised. It will be seen elsewhere, that regarding the latter statement, Mr. Roberts has made a new and intelligent departure.

A PERFORMANCE of East Lynne will be given at the New Central Opera House this (Wednesday) evening for the benefit of Martin J. Dixon, under the auspices of the New York Telegraph Operators.

HAMLIN GARLAND and James Herne have just finished a four-act drama dealing with mill life entitled Fall River. Both of the authors are enthusiastic Single Tax advocates, and it is probable that the new theory in political economy will be exploited in the play. Mr. Herne will be in this city at the Windsor Theatre on the 28th inst., in Hearts of Oak. He is making arrangements to hold a Single Tax mass-meeting in June, and the profession is to be specially invited to attend.

IMRE KIRALFY's Lagardere company closed its season at Binghamton, N. Y., on Saturday night last. According to Duke F. Faber, its manager, the company was out thirty weeks, has done a large business and has not lost a single performance. There has been but one change in the cast during the season, which was caused by illness. The company returns to the city well and happy, something unusual with an organization numbering forty-two people.

THE American Dramatic Authors' Society was organized in this city last week, with Bronson Howard as President. Among the members are: Leonard Grover, Clay Greene, Charles Puerner, William Gill, A. C. Gunter, Arthur Wallack, Gus Thomas, Charles Barnard, Herbert Hall Winslow, Sedley Brown, Maurice Barrymore, Neil Burgess, Milton Nobles, Woolson Morse, Frank Tannehill, Jr., Paul Potter, Arthur Wallack, Horace Townsend, Edwin Archer, Nelson Wheatcroft and Harry Hamlin.

ALICE TOWNSEND, who died last month of heart failure at Pittsburg, Pa., made her first stage appearance in La Fille de Madame Angot at Montreal in 1874. She then devoted herself to comic opera for the ensuing nine years, her repertoire including La Jolie Parfumeuse, La Princesse de Trebizonde, The Grand Duchess, The Little Duke, Girofle-Girofla and La Mascotte. During the last seven years of her life she became identified with burlesque, principally as the star of the Lilly Clay company which her husband, Sam T. Jack, has managed for some time past. Alice Townsend was only in her thirtieth year, and her untimely death is greatly deplored by a large circle of friends in the profession, with whom she was a great favorite on account of her cheerful and sympathetic disposition. No one, however, will feel her loss more keenly than Mr. Jack, to whom she proved a most loving and devoted wife.

R. A. ROBERTS, the well-known stage director, will produce William Gillette's new spectacular drama, Ninety Days from Date, at Niblo's Garden during the second week in August. Mr. Roberts claims that it will be the greatest spectacular play ever produced in this country. There are to be 250 people on the stage and seven large mechanical changes. Mr. Roberts intends issuing a time table for the rise and fall of the curtain on the last act, and he guarantees that the performance will end on the first night within ten minutes of the advertised time.

LONDON NEWS AND GOSSIP.

London, April 4, 1890.

There have been but two productions of any moment since my last letter, and one of these is not likely to be seen again just yet—at least in its present form. This was Rider Haggard's novel, "Jess," turned into a four-act drama by J. J. Bisgood and Everett A. Lawrence, and as such tried at an Adelphi matinee on March 25. The other was Sydney Grundy's adaptation of Busnach and Cauvin's Secret de la Terreuse, which, under the title of A Village Priest, was put on at the Haymarket last night.

With both these plays I will deal presently. Meanwhile, I must perforce comment on the change which has of late years come over things theatrical so far as Lent and its observances are concerned. It is not so very long ago since play houses were compelled to close on the first day of Lent, and closing during Passion Week was the rule rather than the exception. In those days Easter Monday marked the real commencement of the theatrical season, and the manager who on that day failed to put on, if not a new play, at least an important revival, would have been held singularly wanting in managerial instinct.

That we have changed all this now is due not so much to the withdrawal of ecclesiastical and licensing restrictions on public entertainments, as to the fact that the marvellous increase of public interest in all matters connected with the stage has, in effect, altogether reversed the old theatrical "seasons," properly so called.

Such managers as have found it necessary to make any change have (tell it not in Gath) got their changes over in Holy Week! The bare suggestion of which is enough to make the unco guid of the past generation turn in their graves with horror. With the production of two important plays at two fashionable theatres—for yet another is imminent tomorrow night: Dick Venables at the Shaftesbury, to wit—the old order has, indeed, changed, and given place to the new.

There are, however, two or three new pieces imminent at matinees next week. But these in no wise affect the managerial position above-mentioned. The principal new ventures are Nixie by Mrs. Hodgson Burnett and Stephen Townsend at Terry's, starting on Monday, and Mrs. Oscar Beringer's adaptation of Mark Twain's Prince and Pauper at the Gaiety next Saturday.

* * *

In all, some eight first-class theatres have been shut this week. Drury Lane closed three weeks ago. It re opens to-morrow night for the Carl Rosa Opera season, commencing with Gounod's Romeo and Juliet for the first time on any stage.

The Lyceum company have had a holiday all the week. They re-open on Monday with The Dead Heart.

The Haymarket people were occupied in rehearsing A Village Priest up to Wednesday night inclusive.

Mrs. John Wood didn't see her way to keep the Court open this week, but Aunt Jack will resume business there on Monday evening.

The Shaftesbury has been closed for rehearsals of the new piece above mentioned, and The Midsummer Night's Dreamers at the Globe have given their patrons six nights' chances of improving their minds in other directions.

As I anticipated, A Pair of Spectacles has unexpectedly caught on at the Garrick, but despite the heavy booking John Hare, whose health has been very bad of late, decided to take a week's holiday. At the Vaudeville Clarina has also rested a week.

* * *

And now for something about the matinees. The first of these was at the Vaudeville on Monday, when Andromeda, "a Greek tragedy in one act," by Miss Rose Seaton, and Number Two, a so-called farcical comedy by Harry Croft Hiller, were inflicted upon a long-suffering audience.

Neither of these productions—at all events as then produced—was worth the ink which had been used in writing them. Andromeda was, however, free from active offence. Though "classical" in style and story, it had nothing whatever to do with the Perseus myth. It told of a young lady whose father had vowed her for Diana's priestess ere she (the young lady) had an opportunity of considering the responsibility of such a position—in point of fact, before she was born. If Andromeda, the young lady in question, dared to deviate in the faintest possible way from Dian's strictest rule, terrible calamities would overtake her sire and all concerned. All poor Andromeda does is to nip out of the temple to see ole Brer Cleon, her father. She didn't know it was wrong, poor thing, and the offended goddess polishes off the whole family *secundum artem*. Her brother is killed in the war with promptitude and dispatch, her father stabs her in mistake and the left breast, and ole Brer Cleon himself drops down in his tracks and hands in his checks for pure grief at this thusness.

Miss Seaton's lines were well written, but she heavily handicapped their chance when she elected to play Andromeda herself.

Number Two was so helpless and hopeless as to absolutely defy criticism. The unfortunate author announced on his programme that his play was the result of three years' work, and that he had been induced to hope well of it from opinions expressed by various actors (names mentioned) on reading the manuscript which he had submitted to them. I never *did* think much of your mere actor's opinion of a play, and I think less now.

Poor Hiller! He may keep his scalp for aught I care. Judged by his Number Two form, it covers little worth preserving.

* * *

Undeterred by these experiences the usual matineering gang bobbed up serenely at the Adelphi on the following afternoon. It happened that the paying public, being interested as to what manner of play had been made of the ingenious Haggard's novel, appeared in some force whereby many members of the u. m. g. who are in the habit of passing themselves in on their cards or their countenances were sent empty and howling away.

The "genial-and-courteous-acting-manager" fake does not prevail in front at the Adelphi. The proprietors of that theatre never give anything away for nothing and very little for sixpence, but let that pass—the play's the thing.

Jess, as now dramatized, will never be of any use while the last act remains in its present form. For the first three acts everything said and done upon the stage was received with a sort of rapture of enthusiasm, but in the fourth the interest fell away to nothing, and there were even a few hisses among the comparatively mild cheers which followed the final fall of the curtain.

Bisgood has throughout kept pretty close to the main lines of Haggard's story, but has not had the art to render its climax suitable for dramatic purposes. I say Bisgood becouse, although Miss Lawrence's name appears as joint adaptor, I shouldn't think she had much to do with the actual writing of the adaptation. If she had had nothing to do with the impersonation of the luckless heroine the play might have had a better chance, seeing, however, that the sole reason for Jess being dramatized was to give Miss Lawrence an opportunity for starring in the name part, this consideration would naturally have little weight with her.

Miss Lawrence is intelligent and earnest, but her physique is poor and her elocutionary method is full of jerky mannerisms and affectations which *may* be all right when you know them, but nevertheless, as the song says, "you've got to know 'em first."

* * *

Jess and Bessie are nieces of Uncle Silas, an English settler in South Africa. Jess is soulful and intense and self-sacrifice is her strong suit. Bessie is nothing much but pretty. Niel, Uncle Silas' partner, secretly loves Jess, who secretly loves him. Bessie also loves Niel who presently finds himself engaged to her without exactly knowing how. When Jess finds that this is thus she concludes to go and stop at Pretoria for a few weeks so as to give Bessie a fair show.

Müller, Boer farmer and heavy villain, has sworn that Bessie must and shall be his, and on Bessie making other arrangements, Müller incites the Boars to revolt against the British government. So Pretoria is besieged and Niel, who has been sent by Uncle Silas to bring back Jess, is shut up with her in the beleaguered city for six months—and becomes more in love with her than ever. To serve his private ends Müller provides Jess and Niel with a pass through the enemy's lines, intending that they shall be murdered in an ambush which he has prepared for them.

When they reach the banks of the Vaal River the game seems up for Jess and Niel. She says "Is there no hope, are you sure we cannot escape?" Niel replies that all is lost. Then says Jess: "I can no longer hide the truth. I love you, and have loved you always." Of course, presently it turns out that all is not lost, for they both get back to Uncle Silas' farm. Here there has been a devil of a tapage. Müller has dropped down on Uncle Silas and sentenced him to death because Bessie will not consent to be his (Müller's) bride. Having done which Müller retires into a back room and sleeps the sleep of the unjust.

Jantze, a mad Hottentot, whose people have been murdered by Müller is anxious to knife him, but is afraid. Jess snatches the Hottentot's bowie, strolls into the back room and makes an end of Müller after which she comes out and dies in the arms of Neil who arrives opportunely, and so the curtain falls on a lame and impotent conclusion.

It is no business of mine to suggest how this climax should be altered. I don't know that I could offer a practical suggestion even if it *were* my business, but I do know that until a fresh climax has been fitted it will be good for nothing. Some of the acting was very good, some otherwise.

As I have hinted, Miss Lawrence's earnestness as Jess did not compensate for her other peculiarities. J. D. Beveridge was manly and pathetic as Uncle Silas; T. B. Thalberg manly and straightforward as Neil; Charles Dalton manly and ferocious as Müller; Julian Cross gave a fine character study of a Dutch farmer and Athol Forde was both picturesque and intense as the revengeful Hottentot.

The big scene on the banks of the Vaal was, save for intermittent flashes of stage lightning, played in total darkness and those in front who had not read the novel must have been greatly mystified by the proceedings. It seems that this arrangement was owing to a misunderstanding. Be that as it may, I am told that during the *entr'acte* which followed it, Miss Lawrence had fits and tried to raise the hair of the stage manager, whom she deemed responsible for the mischance. These proceedings rendered that which was originally bad, infinitely worse. All concerned were utterly unnerved and fluffy at the finish.

* * *

All theatrical students and lovers of the stage, like me, rejoice to learn that the 1890 issue of "Dramatic Notes" by Cecil Howard, which has been unavoidably postponed, is now imminent. I have often before recommended this admirable little work of reference to Mirror readers and I know that all who have taken my advice have not regretted it. I have reason to know that the new issue of "Dramatic Notes" will beat those which its shrewd and painstaking compiler have yet given us.

* * *

I have to record the complete success of A Village Priest at the Haymarket last night. Grundy has now beaten his best record as a skillful adaptor, for he has indeed made this play his very own. I can speak with certainty on this point having carefully read a literal translation of La Secret de la Teneuse, which Grundy, Cartwright and Overton, as joint proprietors of the English and American rights, caused to be printed for private circulation.

Busnach and Cauvin's motive and leading incidents have been retained, but their treatment is vastly different. The French play is the story of a man condemned to the galleys for a murder he did not commit. When liberated he goes straight to a lawyer in order that his innocence may be established. Armand Darcay, the lawyer in question, is the son of the judge who condemned Tourquenié, the alleged murderer, and when he hears his dead father's honor impugned he indignantly turns his queer client out of doors.

Armand is affianced to Marguerite daughter of the Count de Tremeillau, in whose service Tourquenié was game keeper. De Mortrie, the murdered man was the Count's friend. It was alleged that he seduced Tourquenié's wife. She, too, is dead. The shock of her husband's arrest killed her, and her little girl Jeanne was left homeless. Armand's mother took care of the child with tender solicitude. The one fear of Jeanne's life is that her father may come out of prision and take her away from her happy home.

The Abbé Dubois is a good priest—who is everybody's friend and confessor. Tourquenié's earnestness has such an effect on Armand that he looks into the case closely—and finds to his horror not only that there has been a miscarriage of justice but that the evidence irresistibly points to Tremeillau as the guilty man. De Mortrie's intrigue was with Marguerite's dead mother, or with the gamekeeper's wife.

Armand charges Tremeillau with having committed the murder. He does not deny it, but seeks to make his consent to Marguerite's marriage the price of Armand's silence. Foiled in this he tries another tack.

"Your father," says Tremeillau, "was my dearest friend. I saved his life at the risk of my own."

"He was always most grateful," says Armand.

"He gave me a convincing proof of his gratitude" retorts Tremeillau. "Immediately after the murder I told him my story and it was he who condemned and sentenced this man whom he knew to be innocent."

Armand is of course more than ever horrified, but remains solid on the question of duty until the Count points out that if Armand persists in his determination it will kill his mother, who could not possibly servive this shattering of her beloved idol.

Meanwhile, Tourquenié's innocence has been vindicated in another quarter. It was not the count who shot De Mortrie, but La Terreuse, the count's old nurse and foster-mother, who discovered the countess' intrigue and could not brook the dishonor which De Mortrie had brought upon her boy. La Terreuse opportunely going mad, recites these particulars in the hearing of Tourquenié and Jeanne, and things begin to look awkward for the memory of the late Judge. Jeanne, however, realizing that the disclosure will kill Madame Darcey, intercedes with her father who, out of pure gratitude to the woman who was good to his child, takes back all he has said and declares that he alone was guilty.

Struck by remorse, the count now turns on the tap of self-sacrifice and takes everything on himself, without mentioning the share which the Judge had in the business. So everybody is satisfied, but especially the Abbé Dubois, who, with genial Jesuitism has pervaded the piece, and now ends it with the statement: "I said it needed a miracle. We have had one!"

* * *

Grundy has abolished both the Terreuse and the Count, and has introduced a new character, the Count's wife. Her intrigue was with Armand's father, who corrupted her by falsely asserting that her husband had seduced Tourquenié's wife and was, in fact, Jeanne's father. Madame D'Arçay has become blind, and further pathos is imparted into the story by the fact that the good Abbé and she were boy and girl together. He had always secretly loved her, and when D'Arçay won her he renounced the world and entered the church.

Tourquenié, sentenced for life, has served nineteen years, when he escapes—not so much to establish his innocence as from a desire to see his daughter, who, to begin with, shrieks with horror at his approach. The humiliation of the Countess and the grief of Armand are both deep and bitter; but the young man is firm?

It is the good Abbé, who at last, unable to bear the situation any longer, proclaims Tourquenié's innocence, and by breaking the seal of confession renounces his sacred office. But here again Tourquenié's gratitude to Madame D'Arçay saves that worthy woman from further enlightenment, and he cheerfully goes back to prison to serve out his sentence.

* * *

The chief faults in A Village Priest are undue length and absence of humor. The dialogue is always bright and polish[illegible] but at least twenty minutes of it might [illegible] spared. If we can allow the existence of such noble self-sacrifices as Tourquenié, Dubois and Armand in this selfish workaday world, there is little else to grumble at.

The three parts named are about equal in importance, and all are splendidly played. Tree's masterly impersonation of the gentle Abbé, his struggles with his conscience and final determination to sacrifice even his holy office rather than let the innocent suffer will live long in the memories of those who assisted at last night's premiere.

Almost equally fine in its way was Fernandez' Tourquenié, though here there was noticed an occasional lapse into staginess, for which perhaps the part, rather than the actor, was to blame. Fred Terry was excellent as the young barrister, and his scenes with Rose Leclercq as the Countess evoked great enthusiasm. Mrs. Tree was satisfactory as the ingenue Marguerite, but little Miss Noneys somewhat avoided the horror felt by Jeanne. Mrs. E. H. Brooke as the priest's housekeeper and Mrs. Gaston Murray as Madame D'Arcy completed the cast.

I anticipate a long run for A Village Priest.

Gawain.

SHENANDOAH IN THE SIERRAS.

Alf. Hayman, who has been with the traveling Shenandoah company since it opened its season, paid a flying visit to this city on Saturday last, and left for San Francisco on Monday in advance of the original company. This organization will go direct to the Pacific Coast at the close of its engagement at Proctor's Twenty-third Street Theatre on Saturday night.

"What has happened to me since I was last in New York?" said Mr. Hayman echoing a Mirror reporter's opening interrogatory. "Nothing, only I was snowbound for five days with Sam Harrison between Pocatello and Granger. Of course you know where those places are in the Northwest. Mr. Harrison was on his way to Denver in advance of his company and I was going to Salt Lake City.

"How did we amuse ourselves? It was rather dismal, I can assure you. The first day it was not so bad but after that it became painfully monotonous. There was one old newspaper on board and you can imagine how each of us devoured it in turn. When we had read it through and through, we made lots as to the number of letters in a line, in a column, in a page, etc., till that source of amusement began to pall, and Harrison, who was counting the letters was ready to drop from exhaustion. We ran out of provisions too, but the Union Pacific Railroad did for us then what I think every road would not have done under the circumstances. They sent us food by carriers who traveled twenty-two miles on snow-shoes. One of the carriers died from the effects of the trip, and the Union Pacific Railroad has pensioned his family.

"I had another experience with the "Beautiful Snow" while hunting up the Shenandoah company which was snow-stalled at Wadsworth, Nevada. I traveled for 16 hours on snow-shoes from San Francisco with two guides and passed the party that went out to meet Nellie Bly.

"You might also add that the company has done a splendid business" said Mr. Hayman as he bade the reporter good bye.

PROTECTING JACQUINE.

One of the most persistent and energetic foes to play pirates is J. W. Campbell, the manager of Mattie Vickers. Mr. Campbell has squelched many pirates who were producing stolen versions of his star's plays. His latest experience occurred in Wheeling, W. Va., last week, with the Kittie Rhoades company. On the 8th inst. Kittie Rhoades presented a play called Bob, the Debutante at the Grand Opera House in Wheeling. On the afternoon of the same day Mr. Campbell arrived in Wheeling, employed two of the leading lawyers in that city Hon. J. B. Somerville and Hon. L. F. Stifel, who made all preparations for atttachment injunction and suit against Kittie Rhoades for producing a stolen version of Jacquine. The absence from Wheeling of Judges Campbell and Paull prevented the securing of an injunction on Miss Rhoades. It is said that the resemblauce of Bob to Jacquine was noted by many theatregoers who had seen both plays. When Miss Rhoades' manager, W. R. Ward, got an inkling of Mr. Campbell's intentions he made overtures looking to an amicable settlement of the matter. The only settlement that Mr. Campbell would agree to was one by the terms of which Miss Rhoades and Mr. Ward signed a bond and paid the costs that had been incurred in this case so far by Miss Vickers. The paper or bond, signed by Miss Rhoades and Mr. Ward binds them to never produce the play of Bob the Debutante or anything infringing on Jacquine again under a penalty of $100 for each performance.

Mr. Campbell has declared that he will attach and enjoin any company that is pirating Mattie Vickers' plays.

It was reported in Wheeling that Mr. Ward would return to that city on next Wednesday to witness Miss Vickers' performance of Jacquine, to ascertain the identity of both plays, but it would seem that Mr. Ward in signing the bond which Mr. Campbell holds, has tacitly acknowledged that Bob is a plagiarism of Jacquine.

MR. HOOLEY DENIES IT.

The report that R. M. Hooley, the Chicago manager, is going to build a theatre on Broadway, near Thirty-sixth Street, opposite the Marlborough Hotel, was denied by that entleman yesterday.

"The publication was quite premature," said Mr. Hooley to a MIRROR reporter who called on him, "and nothing whatever is settled. I will not deny that I have been thinking of building a theatre in this city, and during the two weeks I have been here this trip I have been looking the matter up and attending to other business.

"I have made inquiries about the property opposite this hotel—the Marlborough—and have discovered that it cannot be negotiated for within a year, as the leasehold does not expire until that time. I know that I talked about the matter to friends, but I forgot that I was in New York, and before I was aware of it the matter was published in the papers. I don't deny that if I could get a nice place reasonably, I would build a theatre here, but I don't need it. My Chicago theatre brings me in a profit of between $35,000 and $40,000 every year, and I don't see why I should bother about a New York house."

In spite of these denials, people who claim to read between the lines mention that it would not be a very bad idea to keep an eye on "Uncle Dick." Mr. Hooley returns to Chicago in about a week.

Another rumor afloat on theatrical seas is to the effect that a new theatre is to be built at Forty-second Street and Seventh Avenue, and that Eugene Tompkins is to have it.

MISS OTIS AS PAULINE.

Elita Proctor Otis essayed the rôle of Pauline in The Lady of Lyons at Proctor's Theatre last Thursday afternoon. Miss Otis is one of our most accomplished amateurs, and has won special distinction as a comedienne. She was consequently not at her best in an emotional rôle, but read her lines with great intelligence, and was quite effective in the scenes requiring unusual dramatic force, notably in the recrimination scene of the third act. Her costumes were not particularly becoming, but her facial beauty was only made more evident by this drawback.

Of the professional cast that supported Miss Otis, it may be said that Henry Miller gave a creditable personation of Claude Melnotte. He failed dismally, however, in his endeavor to make a telling climax in the third act. His ranting was the source of considerable merriment on the part of the audience.

Henry Bergman was a trifle stagy as M. Beauseant, but Harry Harrwood seemed quite at home as Col. Damas. Mrs. Thomas Whiffen proved natural as the Widow Melnotte, and James O. Barrows acted the part of M. Deschappelles with the requisite dignity. G. W. Bailey as M. Glavis, W. J. Cummings as Capt. Gervais, J. K. Hutchinson as Capt. Dupont, Joseph Adelmann as Gaspar, and Walter Beckett as the Landlord all acquitted themselves with credit.

THE CLOSING SEASON.

The season at the Madison Square Theatre will close on the 26th inst. It has been a very good one, though not quite as large as the Jim the Penman season, and only one play, Aunt Jack, has been presented. Immediately upon the close of the season here the company will open in Boston for a month, and then go to California, continuing on the road until the opening of the stock season, October 27, which will most probably be with A Pair of Spectacles. The latter is now running at the Garrick Theatre, London, where it played to £1,600 last week. The stock company will remain about the same. On May 5 Richard Mansfield comes into the theatre for the Summer, presenting Edmund Kean as the opening play. He will probably remain until the opening of the regular season, although the house will close in July.

The season at Palmer's Theatre has, as a whole, been a very good one. Nothing has been settled as yet either regarding the occupancy of the house during the Summer or the opening of the Fall season. The Gondoliers closes its engagement there on Saturday night, and it is possible that The Stepping Stone may follow for two weeks, while it is positive that Louis Aldrich's new play, The Editor, with a particularly strong cast and new scenery, will begin a season at the house on May 5.

The Grand Opera House season has been a very successful one, and will close about May 26. There will then be a Spring season of Grand English Opera, and the next regular season will begin about Sept. 1.

"The Standard Theatre came into my possession on Jan. 27. Since Mr. Dixey left the theatre it has been rented by Sidney Rosenfeld. I have had no interest in any of the productions until last Monday evening, when Money Mad had its *premier*. From a box-office standpoint it was the greatest and most instantaneous success that I have ever been connected with. It will continue till the end of the season, which will terminate only when the weather makes it absolutely necessary. A theatre in this city is negotiating for the play to run there all next season. During the Summer the theatre will be renovated. My regular season opens Oct 27 with Maurice Barrymore in an original comedy-drama by Gus Thomas entitled, Reckless Temple. I have engaged Caroline Hill to play the leading comedy role. The whole season is open for this attraction.

"As for the Union Square Theatre," continued Mr. Hill, "the prominent attraction at that house—Neil Burgess in The County Fair—closes its engagement on June 1. The season is the best that I have ever had in that house. For the month of June, the Union Square is rented to Edwin Arden, who is to produce a new play there. During the Summer the house will be thoroughly aired and cleaned, and on August 19 the preliminary season will open with the engagement of Ted Marks' International Vaudeville company, followed on September 9 with the second season of Neil Burgess in The County Fair."

IN THE COURTS.

INJUNCTION DENIED.

Leonard Hangen, the proprietor of Poole's Theatre, appeared in the Supreme Court recently to ask that restraint should be laid on two of his principal stars, Sigmund Feinman and Morris Kessler. They were, it was alleged, performing against his wish at the Thalia Theatre and practically forcing him to close his house. A. H. Hummel, in behalf of the actors, said that Hangen's Theatre was cold. It was also claimed that the only scene-shifter in the theatre was a seven-year-old boy. Judge Andrews refused an injunction.

A STRAKOSCH SUIT.

On Monday, Edgar Strakosch sued Carl Strakosch in the City Court for alleged arrears of salary. The plaintiff stated that in January, 1888, he was engaged for the season to act as business manager of the defendant's opera company at $75 per week, but was discharged at the end of eleven weeks. A verdict was awarded by the court of $1,187.25.

UNDER THE GASLIGHT.

On the 4th inst. before Examiner Stetson, of the United States Circuit Court, testimony was taken regarding the two plays Under the Gaslight and After Dark the bone of contention in the case of Brady *vs.* Augustin Daly. The trial will occur at the next term of the United States Circuit Court held in New York.

WILLIAM GAVIN, late of the Broadway Theatre, the two popular McKever brothers, Max Hirsch, of the Metropolitan Opera House, Edward Fletcher, of the Broadway, G. E. Andie, of the Lyceum, and in fact all the treasurers in the city, are hard at work on the benefit for the Treasurer's Club to be given at the Broadway Theatre next Sunday evening.

MATTERS OF FACT.

Lewis Morrison's fourth season as Mephisto in his successful spectacular play of Faust will open September 19.

Edith Sinclair and Ed. M. Favor of Hyde's Star Specialty company are at liberty.

Stringer's Opera House, Gainesville, Ga., has open time this and next season.

The New Opera House at Salamanca, N. Y., will be opened in August next.

The copying and type-writing firm of Z. and L. Rosenfield have well appointed offices at 69 Liberty Street, 30 Broad Street, 237 Broadway and 19 East Twenty-eighth Street, where they have in operation fifteen writing machines, and a score of competent assistants. Miss Rosenfield was called last week to Meriden, Conn., to report a four-act play in short-hand for a prominent manager. This lady accomplished the task very creditably, although several expert stenographers had attempted it and failed.

J. C. Idler, the lessee and manager of the Grand Opera House, Atlantic City, N. J., has made arrangements with John Kastendike to act as the business manager and representative of that house. All communications for this theatre can be addressed to P. O. Box 2456, this city.

Harry Watcham, who has all season been in advance of Denman Thompson's traveling company in The Old Homestead under Mr. McFarland's management, has resigned his position, to associate himself as local manager under Manager P. Harris next season, the engagement having been mutually arranged last August. Mr. Watcham is at liberty for part of the Summer.

The weeks of May 11 and 25 and June 1 and 8 are open at the Grand Opera House, Columbus, O.

A first-class repertoire opera company is wanted for the Summer at the Warder Grand, Kansas City.

Steve Maley, now with the Hilarity company, is at liberty for next season.

Maude De Orville is at liberty for this Summer and next season and may be engaged for leads and juvenile roles.

Lucille La Verne is reported to have made a distinct success with the Effie Ellsler company.

Edwin A. Barron has made quite a hit in an eccentric character part in the Corsican Brothers with Robert Mantell.

Manager Jacob Litt writes that the "Standing Room" placard was out fourteen times last week in his three theatres—the Standard at Chicago, the Bijou at Milwaukee, and at the Bijou, Minneapolis. He states that the contractors on his new Grand Opera House at St. Paul are pushing the work with astonishing rapidity, and there will be no question about its being ready to be opened Sept. 1. Manager Litt has choice open time this month and next at his houses in the cities above mentioned.

AN interesting entertainment for the benefit of the Theatrical Mechanical Benevolent Association took place on Sunday evening at the People's Theatre. An opening address by Steele Mackaye was loudly cheered. Matt Morgan, the well-known ciaricaturist, furnished much laughter by his clever caricatures, and following him Sam Diamond, the clever young banjoist, gave a remarkable performance on his instrument of the "Tann hauser March." A warm encore procured for the audience an equally fine rendering of the "Patrol Comique." Other successful performers were Charles Reed, Alfred Hampton, and W. J. Mack.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Abell, Floride
Anderson, Hattie
Aldridge and Rich
Arden, Edward
Bryton, Fred
Blair, Florence
Barry and Fay.
Bassett, Russell
Barry, Will J.
Bernstein, Jeff.
Breese, Mrs. J. L.
Bowers, Mrs. D. P.
Berold, Judith
Bleed, L. E.
Barney, Ariel
Bellman, Al
Bingham, Marie
Buchanan, Mr and Mrs J.
Bertram, Eugene
Black, Sheridan S.
Branson, Phil.
Baun, Paul
Baxter, F. H.
Bainbridge, C. D.
Brown, C. A.
Beers, Newton
Bohanna, S. C.
Brader, L.
Cole, Edith
Campbell, Fanchon
Cameron, Josephine
Cuyas, Antonio
Cottrelly, Mme.
Childs, Russell
Cross, E. J.
Charles, Percy
Calder, W.
Campbell, J. W.
Cooke, Edw. G.
Denton, Fred
Dare, T. S.
Drew, Sidney
Durham, Sydney
Denton, Geo D.
D'arcy, Hugh A.
Downing, Robert
Duffield, Harry
Dodson, Ben
Downe, Donald
Davenport, Fanny
De Lange, Louis
Erving, Gertie
Ellis, Edith M.
Eddy, Jennie
Elliott, W. F.
Elberts, Mrs Jennie
Edwards, W. H.
Fetter, Selina
Fort, James
Francis, Fannie
Fulford, Robt
Fallon, Miss A.
Fiske, Edw.
Fenton, Miss L. A.
Forman & Morton
Forsythe, Kate
Forney, Karl
Flynn, Maurice
Gollan, W. C.
Gibney, Hugh
Goodwin, Myra
Gelatt, H. W.
Gardiner, E. M.
Gardiner, C. A.
Graves, C. L.
Graham, R. E.
Griesl, Louis R.
Gland, Mr.
Gould, Billy
Hamilton, Tom
Harris, Charles
Hanson, Ed J.
Hatch, W. K.
Harcourt, Wm.
Hanson, Mrs. Nettie
Harding, Fannie
Hawley, E. W.
Hill, Fannie D.
Herbert, Joe
Hamilton, Billy
Hartman, F.
Hempstead, F.
Hatcher, Jennie
Heuse, E. D.
Haynes, E. G.
Hills, O'Kane
Hallock, Agnes
Husted, H. E.
Holman, Chas. N.
Harrigan, Ned
Huebner, Fred. C.
Haverly's Minstrels
Irving, Frank
Jewell, Jos A.
Johnson, Geo. A. D.
Jarvis, Pierce L.
Jenks, Geo. C.
Jamison, Carrie
Johnson, A. Sidney
Johns, Mr.
June, George W.
Kendall, Ezra
Kennedy, M. A.
Kline, Lula
Kellard, John E.
Kronold, H.
Kent, Charles
Kroeger, Wm.
King, Francis
Knowles, Marie
Keene, Thos. W.
Livingston, Bertha
Levy, J. J.
Lee, Wm.
Laut, Jere
Lehman, Berte
Leverson, Arthur
Leach, Steve
Lorraine, Lena
Laird, W. L.
Lyman, Helen
Lawrence, F.
Lynch, Mark
Lewis, Lillian
Lytton, Genevieve
Lyster, Anna M.
Lynch, Maggie
Mann, Harry
Moss, W. S.
McDonald, Frank
Murphy, Jos.
McCormack, Loudon
Moulton, G. E.
Montford, May
Mansfield, Richard
Morrissey, Jas
Marriott, Chas
Marks, Ted
McHenry, Miss N.
Morrissey, Al
Newton, J. Ira
Nathan, Simon
Naylor, Francis
Nugent, Jas
Norton, John W.
Ogden, Fanny
O'Neil, Jas.
Pepper, Harry
Pate, George
Pleugh, Walter
Polk, J. B.
Putnam, Kate
Pixley, Annie
Padelford, Mrs.
Pallas, John J.
Porter, Dell
Pendleton, J. F.
Pieri, John
Quinn, J. F.
Raymond, Flit
Reilly and Woods.
Rogers, Katherine
Rea, Mrs. F. E.
Rehan, Arthur
Rice, Myron B.
Rhea, Mlle.
Rand, Helen
Rutledge, Paul
Reed, Roland
Ricketts, Tom V.
Rooney, Pat
Roberts, Theodore
Shea, Thos. E.
Spencer, Alex.
Stanley, Viola
Smith, Frank
Sprague, Estelle
Scott, J. P.
Sargent, H.
Stuckwell, L. R.
Shappell, Chas
Slocum, J. W.
Seamann, H. C.
Stephens, Florence
Smith, George L.
Shine, Giles
Sinclaire, Edith
Towl, Geo
Thompson, Charl'te
Tippitt, Augusta
Tyler, Mrs F.
Tennyson, J. P.
Tarleton, Ernest
Tannehill, Jr. Frank
Talbot, Lulu
Taylor, Lucy
Thompson, Capt. A.
Tarrian, May
Tally, F.
Vogel, W.
Vint, Chas.
Vernon, May C
Varley, Mrs A. H.
Watcham, Harry
Walker, May
Winslow, Herbert
Woodward, M. C.
Wynne, Agnes
Wardell, Estella
Winston, Jennie
Warner, John E.
West, Miss Olive
Wheeler, Henry
White, Thos E.
Williams, Annie
Warner, Edwin
Williams, A. G.
"Why," Said Pasha Opera Co.
Wall, G. P.
Warner, Mrs. Rosie
Wilson, Chas.
Wallace, Yolande
Warde, Frederick
Weaver, Stella
West, W. H.

Announcement.

THE DRAMATIC MIRROR'S dramatic essays have awakened widespread interest among players and playgoers. Numerous letters have reached us requesting the republication of the series in book form. This would be impracticable, but we propose to meet the demand in another and a better way, by beginning in May the publication of

THE DRAMATIC MIRROR QUARTERLY.

The first number of THE QUARTERLY will contain the principal essays that have appeared prior to its issue. Each succeeding number will present the rest of these valuable contributions to theatrical literature, in consecutive order. In addition, the contents will comprise certain special features appropriate to a dramatic periodica the highest class.

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A limited number of pages will be set apart for approved advertisements. Terms furnished on application to the Publisher.

INTERESTING COMMUNICATIONS.

AFTER M'CONNELL'S SCALP.

CHICAGO, April 11, 1890.

To the Editor of the Dramatic Mirror:

SIR.—My attention has been called to the fact that in your valuable paper of April 5 you credit me with having made a presentation speech in which Corinne, the Sherman House, and a make-up box figured.

I have heard from time to time for many years of a sixteen year old person named Corinne, and have seen bills on dead-walls announcing her appearance at certain of the city's cheap theatres, so I suppose there is such an actress; but there are a few inaccuracies in the item in question which I hope you will correct. I was not at the Sherman House in connection with any such ceremony. I have never met Corinne, and would not know her if I met her on the street. I have never met and do not know Corinne's mother. I have never seen the make-up box referred to; and I did not make a presentation speech, as charged. With these few exceptions your item appears to be strictly true.

I suspect that the circulation of this story is the work of one W. A. McConnell, who is justly celebrated as a humorist; but if this is one of his jokes, I desire to warn him that he may go too far; and if he dared to impersonate me in the presentation affair, nothing shall deter me from wrenching his scalp from its natural resting place and hanging it at my girdle.

Kindly publish this denial, and oblige a newspaper man who values his good name.

Sincerely yours, KIRKE LA SHELLE.

A LIBERAL CLERIC.

GLENS FALLS, N. Y., April 10, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I thank you for your article, "A Significant Sermon," but permit me to add a word of comment upon it. The report of my sermon in the Glens Falls paper from which you quote, while very complimentary in its terms, made me say some things concerning the difference between the ancient and modern theatre, the very opposite of what I did say.

I said that in their best forms the modern was intellectually and morally equal to the ancient, and in respect to sensuality and cruelty far superior to it. This is a minor matter and I mention it only for the sake of my own credit with yourself.

The paragraph which you quote is substantially correct. But I am surprised that my utterances in this paragraph should have created surprise, and especially at the way in which you speak of the sect with which I am connected. It raises in my mind the question whether the "stage world," for which you speak, is as broad in its vision as it ought to be. How can a congregation in any part of the State of New York, in these days of free and easy communication, be said to be "remote from the social forces of the great intellectual centres?" Paris may perhaps be France, but New York City is hardly the United States.

You speak of me as having originality to think for myself and courage to express my honest convictions in spite of "hide-bound traditions and the ancient and deep-seated prejudices of a narrow sect."

I think you do not know the sect to which I belong. That which you have quoted from me is not original with me. I was the child of Baptist parents, was brought up in a Baptist college town. I learned the discrimination which I made concerning the theatre from my mother and from the officers of the college with whom my parents were on familiar social terms. The opinions which you speak of as original with me were those of the religious community in which I received my education. They knew the difference between a good theatre and a bad one, as well as between a good book and a bad one.

As for my having the courage of my convictions, I should be unworthy of my Baptist fathers, who were bold to go to prison and to the whipping-post for opinion's sake, if I had not the courage to express my honest convictions. The commendation that comes to me at the expense of the people from whom I learned whatever breadth of mind I have, arouses in me the old Baptist sense of justice to all men.

You recognize the propriety of a clergyman's exalting the ethical element in all things above every other. But can it be proper for any man to do otherwise? I know well the reasoning of the school in art criticism to which you appear to belong, but I could never see how beauty of form or color in anything could justify us in using it if the total effect was immoral. I believe the harmony of religion and art, which I suppose all good men desire, is to be found in the dominance of the moral law over all. If art may set this principle at nought, all men may, and the foundations of society are destroyed.

The last paragraph of your article seems to me perfectly correct, and on this basis. I welcome the Drama to the number of forces that are making for righteousness in this world.

Yours sincerely, GEORGE B. GOW.

MODERN VERSUS CLASSIC PLAYS.

BROOKLYN, March 29, 1890.

To the Editor of The Dramatic Mirror:

SIR.—In last week's issue of THE MIRROR was a letter from H. Peterson on the "Classic Drama," about which I should like to say a few words. I should like to ask Mr. Peterson—after having read his letter—whether he really considers himself competent to pass an opinion on the classic drama, our best actors and actresses, and the great American drama?

Primo: the fact that the classic drama costs nothing is but a poor argument for its retention. Bushels of modern plays can be had for the asking; if they are not played it is because they are not considered as possessing sufficient merit to ensure success. And why deplore the poverty of, and the lack of proper attention to, the American drama when it is making so good a progress? If our best actors and actresses are to confine themselves to the classics what is to become of the domestic drama in the future? But can your correspondent prove that our best actors are gravitating that way as he says they are? In making such an assertion he surely shows himself to be neither a student of classic, nor even an observer of the modern drama.

The classics, it is true, lie in the gift of the few; but there are many their equals—sometimes their superiors—now playing a modern repertory. The value of an actor or actress is surely estimated by the ability or genius he or she displays in his or her particular line of business.

No, the American drama is in its development, and will find its own exponents. Shakespeare's "common, vulgar English plays" are the basis of the drama now and for all time. The best actors of his day, of whom he was one, did not prefer Greek tragedy to their own plays. Why should it be otherwise with us? Yours truly,

HORACE H. MARKLEY.

REPLYING to a note in one of the recent issues of THE MIRROR in which F. Noé de Varenne y Montez stated that Thomas Flaherty had failed to pay the salaries of the Dear Irish Boy company, Mr. Flaherty writes THE MIRROR that he has never had any business relations with Mr. Montez whatever, and that his statements are untrue. Mr. Berch, of The Dear Irish Boy company, also writes that his salary was paid in full by Miss Huntington.

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"The act by Edith Sinclair and Ed. M. Favor would have been a success in higher-priced theatres."—*Examiner* (San Francisco, Cal.), March 24, 1890.

"Edith Sinclair and Ed. M. Favor of the Hyde Star Specialty Company, made a great hit."—*Press* (Philadelphia), Sept. 24.

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IN OTHER CITIES.

PHILADELPHIA.

Good weather and fairly good attractions resulted in satisfactory business during the week ending 12.

On the evening of 10, at the Academy of music, Gounod's Faust was sung in Italian by the Abbey and Grau co. with Mme. Albani as Margherita and Signor Ravelli as Faust. Signor Castlemary, Mme. Baurmeester and Signor Zordo were also in the cast. There was a large attendance. Mme. Albani sang the music of her role excellently, without effort and with a remarkable lack of selfconsciousnes, sacrificing nothing for display. Her voice was exceedingly pure, true and melodious, and histrionically she gave to the role a distinct and harmonious characterization. Signor Ravelli sang well as Faust, but failed to give to the role any other charm. Altogether the performance was considerably above the average, but was rendered unimpressive and even unsatisfactory by a total lack of magnetism. The last of this series of performances will be given on the afternoon of 21 when Patti will appear in Lakme.

At the Chestnut Street Theatre, The Drum Major had a brilliant opening, and as it made a hit the business continued good throughout the week. As is usual with the Casino productions, the opera is handsomely staged, and this seems to have been the secret of its success here, for the work is not musically strong, and the company as a whole is decidedly weak. As a matter of fact, James T. Powers made the only hit, all of the other members of the cast being handicapped either by lack of merit or of opportunity. The attraction continues several weeks.

J. K. Emmet opened 7 at the Chestnut Street Opera House to a moderate sized audience, but did a wrong to himself and to the public by appearing at all. He should have been prevented from going upon the stage. He improved upon the second night, but lapsed later in the week, and on Friday disappeared altogether. Mr. Emmet's engagement was thus brought abruptly to an end, and he is at present, so it is announced, in St. Joseph's Hospital, this city. It is with the deepest regret I make this statement, nor would I do so had not some of the local papers told the story in that cruel and flippant style which is beneath the dignity of journalism. Stuart Robson in The Henrietta week of 14.

The advent of Easter gave a new impetus to The Gondoliers at the Broad Street Theatre, the audiences having been large all the week. The special New York matinee performance will be given 17.

E. H. Sothern was seen at the Park Theatre in Lord Chumley and in The Highest Bidder. He played to very good business. Wilson Barrett returns week of 14.

At the Arch Street Theatre Jim the Penman played to moderate business only. It is sufficient to say that the company was not altogether satisfactory. Spider and Fly week of 14.

Barry and Fay in McKenna's Flirtation played to large houses at the Walnut Street Theatre. Frank Daniels in Little Puck week of 14.

Frank I. Frayne in Kentucky Bill, played to good houses at the National Theatre. Louis James in repertoire, week of 14.

Tony Pastor's company played to good business at the Central Theatre. May Howard co. week of 14.

At the Standard Theatre, Kate Purssell, in Queen of the Plains, played to moderate business. Uncle Tom's Cabin week of 14.

Blow for Blow drew crowded houses at Forepaugh's Theatre. The Golden Giant week of 14.

Wild Oats, a farce comedy, in the hands of Denville Howe and Oscar Sisson, played to rather light business at the Continental Theatre. The Bennett-Moulton Comic Opera co. week of 14.

Lester and Allen's variety co. played to fair business at the Lyceum Theatre. Agnes Wallace Villa in The World Against Her week of 14.

Across the Atlantic played to satisfactory business at the Kensington Theatre. Dan McCarthy in True Irish Hearts week of 14.

The old song programme was continued at Carncross' Opera House. There was also presented an amusing burlesque upon The Gondoliers, entitled Two Gambleiers. There were full houses all the week.

Forepaugh's Circus opens its season here on Saturday, 19.

BOSTON.

One more week remains of the German Opera season at the Boston. There is a change of programme every night, the series of six performances beginning with Die Hugenotten and ending afternoon of 19 with Lohengrin. The house will be devoted evening of 19 to the benefit of Business-manager Harry McGlenen on which occasion A Brass Monkey will be presented with special features. Richard Mansfield begins a two weeks' engagement 26, opening in Richard III.

Mrs. Richardson's adaptation of Mark Twain's Prince and Pauper was presented 14 at the Hollis Street, where it will remain for two weeks. A curious entertainment is billed at this house for Thursday and Friday afternoons next, which if not dramatic in the highest sense of the word is highly spectacular. It consists of a series of tableaux illustrative of Norse scenery, mythology, and home life, with national songs and dances, dramatic scenes and readings. Following The Prince and the Pauper, Mary Shaw will present A Drop of Poison, May 5.

Gilbert and Sullivan's Gondoliers crowded the Globe 14 and will probably continue to do so during the engagement.

McCaull's co. is at the Tremont for two weeks longer. Clover, which does not seem to pall upon the public, continues week of 14. The Beggar Student week of 21. The Madison Square co. will open 28 with Aunt Jack.

Gillette's All the Comforts of a Home is in its seventh week at the Museum.

Barry and Fay are at the Park with McKenna's Flirtations.

The Stowaway is the current attraction at the Grand Opera House. I have before referred to the contemplated change in the policy of Messrs. Proctor and Mansfield in the conduct of their house next season. It is their intention to open the establishment next September with a first-class stock co and with a series of pieces which will appeal to the best class of playgoers. A round of dramas based on Dickens' stories will be among the early attractions.

Tony Pastor, always a drawing card in Boston, is at the Howard week of 14.

The Hasty Pudding Club, of Harvard, will give their annual Spring theatricals at Union Hall the last three nights of this week. The play is a burlesque on the "Iliad," and is entitled The Dude, the Dunce, and the Daisy.

The Press Club Minstrel Show, which takes place in Music Hall Tuesday evening, promises to be a great success. The minstrels, who are all active newspaper men, have been in training under Luke Schoolcraft and other burnt-cork veterans, and one or two of them have shown so much genuine talent in this peculiar line that they contemplate dropping the pen for the bones and banjo.

The Museum performance in aid of the Vincent Hospital fund, Thursday, April 24, will include an act of The Gondoliers, by the Stetson co., a selection by Richard Mansfield's co., an act from The Prince and the Pauper, a farce by the Museum co., and other attractions not yet announced.

CLEVELAND.

Rhéa in Josephine Empress of the French, did a very large business at the Opera House 7-9 and matinee. The star was the ideal Josephine in appearance and bearing, but it seems doubtful if the real Empress gave vent to her sorrow in such a vehement manner as Rhéa does. The effect of several of her scenes would be heightened by the use of a quiet method. The enjoyment of the auditors might possibly be enhanced also, were they able to understand—say every fourth or ninth word of her lines. The Napoleon of William Harris and the Talleyrand of J. M. Francoeur were fine impersonations. Several new and handsome sets were used for the first time.

Robert Downing and wife finished the week in the version of The Gladiator which is used by Salvini. Richard Mansfield 14 16 in Richard III., Parisian Romance, The Frenchman, and Jekyl and Hyde. Sol Smith Russell 17-19 in A Poor Relation.

The Stepping Stone received its first presentation in that city 7-9 at the Lyceum, and its New York experience was repeated. As Cleveland was formerly Sydney Rosenfeld's home (his father still residing here) the prejudice was in favor of his play, but even this predisposition in its favor could not save it. It is very disappointing. The co. showed lack of sufficient training, but as this is their first week together, this objection will probably be overcome. Harry Brown, transplanted from comic opera (as is also Jennie Reifforth, the Sara Arden of the cast) did excellent work as the member of the Produce Exchange, and Selina Fetter as Miranda, entered into the comedy spirit of her lines with a dash that was very pleasing. Marion Russell was taken ill just before the co. left New York, making it necessary for Isabel Campbell to take the part of Phyllis with but one rehearsal. Prince and Pauper opened to a large house 10. Elsie Leslie in the dual title-role and Arthur Eliot as Sir Miles Hendon, gave enjoyable impersonations of those parts. Evans and Hoey in A Parlor Match week of 14.

Edwin Hanford presented The Shamrock and The Irish American at the Star, week ending 12. Star, co. and plays only fair. This co. closed season hear. Hettie Bernard-Chase, week of 14.

One of the Bravest entertained good-sized audiences at Jacobs' week ending 12. Two Johns next.

Sunday performances have been discontinued.

Dr. Hans Von Bulow played at Music Hall 10 to a very large audience.

Rhéa's co. will be considerably strengthened next season. Josephine will receive most of her attention.

KANSAS CITY.

The engagement of the Juch Opera co. at the Coates 3-5, from a business standpoint, was only fairly successful. Miss Juch sang at two performances to large and appreciative audiences. At the other performances the prices were not lowered and people were not willing to pay the highest prices of the season, with Miss Juch out of the cast. Miss Juch sang in splendid form and acted with marked ability, which has entitled her to be ranked with the first prima donnas in grand opera. Franz Vetta made a hit as Mephistopheles. Georgine Von Januschowsky, Lizzie Manichol, Signor Tagliapietra and Charles Hedmondt did very creditable work, though the two latter seemed to be suffering from over work. Henderson's Gondoliers co. had a good week closing 12. The co. is a very capable one, and though containing no great artists, presented a very smooth, even performance. Of the opera it must be said that after seeing it one is somewhat disappointed. It hardly meets expectation. While it has nothing commonplace yet it has nothing strikingly brilliant. Mr. Henderson has costumed his people richly and handsomely, and given the opera a sumptuous and brilliant staging, which adds very much to the drawing qualities of the production. The Kendals 14-16; Fred Warde 21.

The Fakir played a return engagement at the Ninth Street week of 7 and drew crowded houses. The piece has been so changed and reconstructed since it was given here early in the season that it is hardly the same. In its present form, it is one of the brightest of farce comedies, and in the hands of the present cast it goes with a vim and dash that will attract good houses. Flora Moore and Marie Cahill made decided hits with their singing and dancing. Sam Reed delighted the audience with his humorous work. Vaidis Sisters' co. 14; The Broommaker of Carlsbad 21.

Marlande Clark in Silver King played a week's engagement at the Midland to fair business week ending 12. The play is one of the very best of its class and is presented by a strong co. Rusco and Swift's Minstrels 13.

CINCINNATI.

Kellar's engagement at Heuck's was brought to a successful close 12. Twelve Temptations week of 14.

Despite the advance in prices, the Booth-Modjeska engagement which closed 12 at the Grand was unusually successful. Hamlet presented 8 and 11 proved the most attractive and Modjeska as Ophelia fairly divided honors with Booth. The support afforded the joint stars at the hands of Frederick Vroom, Otis Skinner, Lawrence Hanley, Owen Fawcett, Anna E. Proctor and Maida Craigen was very satisfactory. Clara Morris in repertoire week of 14.

Milton and Dollie Nobles finished a very satisfactory week's engagement at Havlin's 12. From Sire to Son, Phœnix and Love and Law were presented during the week. Mr. Nobles has surrounded himself with a very clever co., the good work of May Davenport and Messrs. Howard, Willard and Dempsey being especially noteworthy. Vérnona Jarbeau in Starlight week of 14.

At Harris' during the week ending 12 Reuben Glue, with Johnny Prindle in the title role, was the attraction. The play depicts life in Australia, and if it be a correct picture the coroner in that distant clime is not allowed much repose. Lost in New York week of 14.

The Night Hawks, headed by George H. Wood, drew large audiences week ending 12 at the People's. The Whitings in a musical sketch and May Waters in songs were deservedly encored. The Irwin Brothers' Specialty co. week of 14.

The season at Coney Island will not open until the latter part of June. W. F. Harmon has been reappointed secretary and treasurer of the co. and will assume his position on May 1. It is the intention of the directors to secure a manager to look after amusements at the Island just as soon as possible.

The majority of the local houses will close the season on or before May 17.

The Stoddard lectures at the Odeon are being largely attended.

Manager John Havlin has added another to his list of theatres, his last requisition being the People's Theatre of St. Louis.

Manager Lew Ballenberg did not more than quit even on his Sunday Pops, the final one of which was given 6. Next season it is proposed to increase the admission tariff to twenty-five cents.

CHICAGO.

Dixey opened in The Seven Ages at the Opera House 7. The first impression of this curious mixture of burlesque, farce and comedy is disappointing. The earlier scenes are tame and Dixey is nauseating in what he does. The only redeeming feature is Elaine Eillson, who recites between the acts in the style of a Greek tragedy what is to come. Her beauty, rich voice and admirable expression won instant favor, and she became a favorite with the audience at once. In the last act the only good work of the piece is done by Dixey, but he cannot expect his audience to endure five poor acts for the sake of seeing one fairly good scene. The piece is to run for three weeks.

At the Columbia the Boston Ideals had a successful week, singing in Lucia di Lammermoor, Rigoletto, Faust, Norma and Trovatore. Pauline L'Allemand made a splendid success in the operas she appeared in, and was greeted as one of the most artistic prima donnas now before the public should be. Same co. this week.

Charles Arnold in Hans the Boatman pleased good-sized audiences at Hooley's. Little May Hannan in her specialties delighted everybody and especially the children. W. J. Scanlan 13.

The Two Sisters, seen here several times before, had a fair week at McVicker's. Frazer Coulter now plays the leading role, and makes as much as possible out of it. May Merrick and Lavinia White play the sisters nicely. Same, week of 13.

Herrmann's Vaudevilles continued to fill the Grand Opera House. Trewey, Charles J. Ross, Mabel Fenton, Kate Seymour, and Gus Williams have been the favorites.

Mme. Janauschek was seen at the Windsor in a round of her plays, including Meg Merrilies, Macbeth and Mother and Son. Lizzie Evans week of 14.

My Jack, one of the latest English dramas, had a prosperous week at the Haymarket. Forrest Robinson made a hit in the leading role, as did W. J. Ferguson in the part of a Greek villain. Sibyl Johnstone made a pretty and natural heroine. Robert Downing week of 13.

Lillian Lewis had a rather poor week at the People's. She appears to the best advantage in Article 47, and should stick to it. Effie Ellsler week of 13.

After Dark, with W. A. Brady as Old Tom and a strong cast, drew good houses at Havlin's. Laura Biggar made a handsome Eliza. Streets of New York week of 13.

At Jacobs' Clark Street Theatre Oliver Byron in Across the Continent did fairly well. Bunch of Keys week of 13.

Woman Against Woman, with May Wheeler in the leading role, met with fair success at the Academy. Across the Continent week of 13.

Charles Erin Verner in Shamus O'Brien met with a favorable reception at the Standard. W. B. Cabill makes a hit in his Irish character part. The Shanty Queen week of 13.

Edgar Selden, in his Irish drama Will o' the Wisp, had a good week at the Criterion. Wages of Sin week of 13.

The benefit performance for Mrs. Collins, mother of the late Ben Collins, the minstrel, which took place at the Columbia afternoon of 10, was a success, and netted a good sum. A large number of professionals in town volunteered.

H. C. Husted is in town ahead of the Kendals, who open a return engagement at Hooley's 21.

Managers Conkling of the Grand Opera House Minneapolis, and Clancy of the Racine Opera House, were in town last week, booking attractions. Their houses remain open longer than usual this season.

Laura Woolener, a young Chicago actress, made her début in My Aunt Jack at the Haymarket. She will be successful.

BALTIMORE.

Little Lord Fauntleroy with Wallie Eddinger, Ray Maskell and Tommy Russell in the alternating title rôle, closed a good week's business at Ford's Opera House 12. The comedy seems to have lost none of its power to win and please, and the audiences were very cordial and enthusiastic. The three children played with the charming childish simplicity so necessary to the part, and the co. was excellent. Frank Aiken's Dorincourt and M. B. Snyder's Haversham were fine impersonations. Emily Lytton got out of Minna all that the part contained. The hit of the engagement, however, was Wallie Eddinger's performance of Dick, the boot-black, which he gave several times during the week, evincing his remarkable versatility. Shenandoah begins a two weeks' engagement 14. Kellar next.

At Harris' Academy of Music there was large attendance during the engagement of The Stepping Stone week closing 12. The impression made on the public here was on the whole favorable, for after the scoring the piece received from the metropolitan press not much was expected. Gustavus Levick played Thurman Noyes with quiet dignity and with decided effect. Victory Bateman as Phyllis scored a hit, and the rest of the co. was good, notably John A. Lane as Dr. Wyke, Robert Jabez as Royal Mackenzie and Margurite Fields as Cicely Newman. Rose Coghlan opens in Forget-Me-Not 14. The Burglar next.

Louis James did not draw good houses at the Holliday Street Theatre week ending 12, the attendance being only fair. A good repertoire of standard plays was given, and in most of them the star was seen to advantage, but the support given by the co. was not at all satisfactory. The London Gaiety co. in Faust Up to Date opens 14.

Large audiences gathered in Forepaugh's Temple Theatre every afternoon and evening during week closing 12 to witness a very good performance of In the Ranks, with Hamilton Harris in the role of the hero. The Hoop of Gold opened 14 with the usual Monday matinee. Irish Hearts next.

At the Monumental Theatre large houses were the rule week closing 12, but the programme given by the Henry Burlesque co. was poor. Forrester's Oriental Burlesque co. opened 14. Metropolitan Specialty co. next.

Guilty Without Crime proved a good drawing card at the Front Street Theatre week ending 12. Dore Davidson and Ramie Austen in the leading roles were very cordially received. Leonzo Brothers and their dogs will divide the week of 14 between Brother Against Brother and Meg's Devotion. Kennedy, Williams and Magee in Time Will Tell next.

Victory Bateman joined Louis James' co. on Saturday night as leading lady.

M. A. Kennedy, who plays A. B. C. Johnstone in The Stepping Stone, was confined to his room last week with the gout. He appeared on Monday night only, his understudy playing the part the remainder of the week.

The B. P. O. Elks held a highly successful social session 9 at Concordia Opera House.

Henry Boeckner, of the Opera House orchestra, has written a very pretty and melodious set of waltzes, which he has named "Fauntleroy Waltzes," dedicated to Wallie Eddinger. They were played by the orchestra during the Fauntleroy engagement.

Harriett Weems, late leading lady of Creston Clark's co., is at present visiting her family here.

ST. LOUIS.

The week of opera at the Grand Music Hall by the Juch Opera co. week of 6 proved a big success in every respect. The attendance was very large even on the off-night, and Miss Juch sang an extra night, making five in all during the week. Faust, William Tell, Carmen, Mignon, Rigoletto, Il Trovatore and Der Freischütz comprised the repertoire, and they were all splendidly given.

Cora Tanner, in Fascination, drew largely at the Olympic Theatre during the week ending 12. The Gondoliers week of 13.

Pearl of Pekin at the Grand Opera House did a fine business week ending 12. Hans the Boatman week of 13.

A Bunch of Keys at Pope's Theatre was a drawing card, filling the house at each performance. Milton and Dollie Nobles week of 13.

The Fairies' Well did a fair business at the People's Theatre during the week. The Main Line week of 13.

The Vaidis Sisters' comb. did well at the Standard Theatre. James Reilly in The Broommaker of Carlsbad week of 13.

Manager John Norton, of the Grand Opera House, returned from New York 8 accompanied by Ed Rice, who remained as Mr. Norton's guest for a week.

Charles Peterson, a well-known actor, is prostrated with typhoid fever in this city. His condition is critical.

The surprise of last week was the purchase of the lease of the People's Theatre by Managers Havlin and Hagan, of Pope's Theatre. They will pool it with Pope's Theatre next season, and it will probably be under the management of Mr. Hagan himself.

CORRESPONDENCE.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (F. B. Sliger, manager): Eugene Robinson's Floating Palace 8; Kate Castleton 19.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): McCabe and Young's Minstrels to light business 4. Charlotte Thompson in Jane Eyre to fair house 7; Frou Frou to light business 9. Good co. and deserved much better patronage.

ALABAMA.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Pearl Melville week of 7 in repertoire comprising Queen's Evidence, The Two Orphans, Kidnapped, Galley Slave, Wells-Fargo's Messenger, East Lynne, and Monte Cristo.

COLORADO.

PUEBLO.—DE REEMER OPERA HOUSE (Geo. M. Haight, manager): George Kennan, the Siberian traveler and writer, lectured on "My Visit to the Mines of Kara," to an audience which taxed the capacity of the house 4. Frederick Warde in The Mountebank to good business 5. Alone in London 10.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Frederick Warde presented The Mountebank to fair business 4. His support was very good and the audience was well pleased.

DENVER.—Marie Wainwright's revival of Twelfth Night is indeed elaborate, and considering the fact that she and Mr. James have always done splendidly in Denver I anticipated crowded houses at the Tabor week ending 5. Such was not the case, though business was good. Miss Wainwright was presented with flowers nearly every night. Her support is above the average. Edward Elsner's progress is quite noticeable—more than I expected. He is a Denver young man and so is John Sumner. Alone in London opens 7. Engagement limited to two nights, when the Kendals open.——Nat Goodwin didn't have a deservedly conspicuous week of prosperity at the Metropolitan. The houses were only fair. The support is excellent and the comedy, A Gold Mine, of sterling material. Frederick Warde begins a week 7 in The Mountebank.——ITEM: There is another change at the Metropolitan. L. G. Hanna has retired as manager of that house. Ex-Senator Tabor has leased the Metropolitan, which will be conducted in connection with the Tabor Grand. Richard Mava, treasurer of the Tabor, will act as manager for the Metropolitan for the present.

CALIFORNIA.

LOS ANGELES.—LOS ANGELES THEATRE (McLain and Lehman, managers): Katie Emmett 8 in The Waifs of New York 6-9. Lew Johnson's Minstrels 10-13.——GRAND OPERA HOUSE (Harry C Wyatt, manager): Aronson's New York Casino Opera co. opened a five nights' engagement in Erminie 8. Nadjy and Black Hussar will also be given during the week.—ITEM: Frank W. Conant, who has been treasurer of the Opera House for several years, has lately become associate manager of San Bernardina Opera House, having purchased Mr. Lesher's interest. The firm will be Wyatt and Conant. Mr. Conant will be business manager.

TULARE.—LIBRARY HALL (C. F. Hall, manager): Lew Johnson's Minstrels to fair business.——VISALIA ARMORY HALL (M. J. Byrnes, manager) Lew Johnston's Colored Minstrels to a small audience 4.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Hanlons' Fantasma 2-6 to crowded houses. Hyde's Novelty and Specialty co. 11, 12; Evangeline 14, 15.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): James O'Neil in Monte Cristo to a large audience 3.

CONNECTICUT.

NEW LONDON.—LYCEUM THEATRE (Stoll and Starr, managers): This new and elegant theatre was opened 7 by Frohman's Wife co. There was a large and fashionable audience present. The Old Homestead 8 drew S. R. O. Edward Harrigan's Old Lavender 10 to S. R. O. Corsair 12; Ullie Akerstrom 14-16.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Harrigan's Two Barneys to a fair audience 7. Francesca Redding co. week of 14.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Held by the Enemy 7-9 did not draw its customary crowded houses, caused, no doubt, by local election excitement. The Burglar 10-12 was well received by good-sized audiences.

BIRMINGHAM.—STERLING OPERA HOUSE (Harry C. Woodman, manager): The Old Homestead 4 to S. R. O. at advanced prices. Louis Aldrich produced his new comedy entitled The Editor 7 for the benefit of the Opera House attaches to a good-sized audience. Ullie Akerstrom in Annette the Dancing Girl and A Little Busybody 9, 10, to good business.——ITEM: Harry C. Woodman has leased the Sterling Opera House for four years. Mr. Woodman has represented Mr. Jacques for almost a year and is very popular in this city.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Struck Gas co. 8 to a small house. Upside Down co. 9 to good business. Lizzie Derious Daly has rejoined the co. and was enthusiastically greeted by her many admirers here. Edwin Arden in Barred Out 12 to fair business.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Louis Aldrich presented The Editor 8 for the benefit of the employes of the theatre to a large and appreciative audience. Gilmore's concert to an overflowing house 9. Held by the Enemy packed the house as usual 10. Kajanka to big business 11, 12, and matinee.——OPERA HOUSE (Proctor and Turner, managers): The Dalys in Upside Down to small audiences 7, 8. The Burglar to fair business 9 and matinee. Klaw and Erlanger's realistic melodrama, The Great Metropolis, to a full house 10. Annie Pixley in The Deacon's Daughter and 22. Second Floor to S. R. O. 11, 12.——GRAND OPERA HOUSE (G. B. Bunnell, manager): My Partner to S. R. O. 7-9.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): The Corsair to a full house 8.

MERIDEN.—DELEVAN OPERA HOUSE (T. H. Delevan, manager): Stanly Macey in C. O. D. to a very large house 4. A Cold Day to a good house 5. The Old Homestead to a packed house 7.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (C. Belknap, manager): The Burglar was excellently presented 7 to moderate attendance. Gilmore's Band delighted a large and critical audience 8. The Deacon's Daughter, presented by Annie Pixley and an excellent co. 10, delighted a large audience. Louis Aldrich presented his new play The Editor to good business 11, 12, for the benefit of the local Wheelmen's Club.——HAWES' OPERA HOUSE (Tomlinson, Rowland and Tomlinson, managers): Sweet Lavender 8; fair attendance. Bootles' Baby 11, 12; business light. The piece, although in the hands of competent people, dragged, and was carelessly performed.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Sodlier, managers): Stanley Macy's C. O. D. drew fair houses 7, 8. Pinafore given by local juvenile talent, attracted a large audience 9. Frohman's co. in The Wife gave a delightful performance of this fine play 10-12 to large houses.

DISTRICT OF COLUMBIA.

WASHINGTON.—ALBAUGH'S OPERA HOUSE (John W. Albaugh, manager): Captain Swift was well presented week of 7 to good houses.——NATIONAL THEATRE (W. H. Rapley, manager): Rose Coghlan to good business week of 7 in Masks and Faces, Forget-Me-Not, and Jocelyn. Daly's co in repertoire 14.——HARRIS' BIJOU (W. H. Easton, local manager): Lost in New York to good houses week of 7. Shadows of a Great City 14.——KERNAN'S: Henry Burlesque co. 14; Rose Hill 21. The Yale Glee and Banjo Club concert at Lincoln Music Hall 7 to crowded and fashionable houses. Mrs. Representative Dalzell gave a reception after the performance in honor of the clubs.——ITEM: A tally-ho party to the races was given by several prominent society men to Arthur Forrest.—Rosa Rand is looking very well, and received a hearty welcome as Mrs. Seabrooke in Captain Swift. She received much social attention while here.—Lotta, who is recovering from her accident, will leave soon with her mother for the seaside. She takes a walk every fine day.

INDIANA.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): Vernona Jarbeau in Starlight 4 pleased a good-sized audience. Lizzie Evans presented The Buckeye to fair business 8.——ITEM: During the performance of The Buckeye the curtain had to be rung down twice, as the storm outside made so much noise that it was impossible to hear the actors.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Little Nugget 8; Vernona Jarbeau 9, both to fair business. Due Little Lord Fauntleroy 12. Eunice Goodrich week of 14.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Evans and Hoey in A Parlor Match to a large audience 7.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): Lizzie Evans in The Buckeye to good business 7. Devil's Mine 10; good business.

DELPHI.—OPERA HOUSE (Lathrop and Lehnert, managers): The Moss Family, booked for 7, cancelled their date here. Wages of Sin 10. Will E. Burton in Tom Sawyer 24.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers); House dark week ending 12. Emma Juch Opera co. 14.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): George C. Staly in A Royal Pass pleased good-sized audiences 7-9.——PARK THEATRE (Dickson and Talbott, managers): Eunice Goodrich in Bobalink, Dad's Boy and Wanted a Husband did a good business week ending 12. Under the Lash 14.——ITEMS: Manager James V. Cook of the Rhea co. is at his home in this city shaking hands with his many friends. Fifty uniformed members of a local K. of P. lodge attended the performance of A Royal Pass 7.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): The Criterion Theatre co., after giving two very indifferent performances, stranded here 10. Their scenery and properties were attached to satisfy unpaid bills. After the performance the managers of the Opera House refused to continue the engagement, as the company had failed to comply with the requirements of the contract.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): Fitzpatrick's Rip Van Winkle to a small house 2. Lizzie Evans canceled 5. Evans and Hoey's Parlor Match 8. C. T. Staley in A Royal Pass 19.

BUTLER.—HIRSCHLER'S OPERA HOUSE (Ben. H. Stiefel, manager): Luce's Minstrels to good business 8.

CRAWFORDSVILLE.—MUSIC HALL (Leslie Davis, manager): Hanlon's Fantasma 14.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Cawthorn Little Nugget co. 7 to a fair-sized audience. Play did not give the best of satisfaction, as it was cut in order to make an eleven o'clock train.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Hardie and Von Leer drew a large and well pleased audience 8.

ILLINOIS.

STREATOR.—PLUMB OPERA HOUSE (T. E. Williams, manager): Howell and Gilbert's Kindergarden 5; fair audience. Very satisfactory performance.

STERLING.—ACADEMY OF MUSIC (E. H. Purcell, manager) Beach and Bowers' Minstrels to fair business 7; rainy night.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): Under the Lash 7 to a small audience.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Frankie Jones 3-5 to fair business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (Ed C. Zimmermann, manager): Beach and Bowers' Minstrels to light business 3. May Bretonne in repertoire week of 7.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Howell and Gilbert's Comedy co. presented The Kindergarden to large audiences 3, 4. Newton Beers as Enoch Arden to good business 9.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): The New York Athenæum Theatre co week ending 5 to fair houses. McGibeny Family 12.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Pearl of Pekin to a large and disappointed audience 3. Louis Harrison did not appear with the co., neither did the management deem it necessary to offer an apology. John Leach assumed the part of the great Tyfoo and did the best he could to drag the co. through to a successful ending of the play. Wages of Sin to poor business 8.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Walter Sanford in Under the Lash to light business 8.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (John H. Freeman, manager): Newton Beers' Enoch Arden drew but a small audience. April 7 The Wages of Sin was presented to a fair house. Bad weather may have kept some away. April 9 W. T. Cleveland's Minstrels drew a large house and gave a much more satisfactory performance than when here before.

QUINCY.—OPERA HOUSE (J. Schoeneman, manager): Cleveland's Minstrels played to a very large house 7. Milton Nobles 22; Mme. Janauschek 24.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Beach and Bowers' Minstrels gave a fair performance to good business 8.

IOWA.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Cleveland's Minstrels gave a splendid entertainment to a crowded house 10. A Legal Wreck due 5, failed to appear or explain.——FOSTER'S OPERA HOUSE (W. Foster, manager): California Opera co. 3, 4, and 5, to good business. Roland Reed in Woman Hater opened 7 to good business.——CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Terry's U. T. C. co. to fair business 5; poor co.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): W. C. Coup's Equescurriculum 11, 12; Pat Rooney 24; Madame Janauschek 21.——OLDS' OPERA HOUSE (L. W. Olds, manager): Clara Louise Kellogg to a fair-sized audience 6.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): A Soap Bubble 5 to a fair business.——ITEM: Arthur Dunn, Charles Jerome and Julia Mackey joined A Soap Bubble co. here.

FORT DODGE.—FESSLER OPERA HOUSE (Guy Rankin, manager): John Dillon in Wanted the Earth to a large and appreciative audience 5.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Blind Boone pleased a large audience 4. George Kennan lectured on "Siberia" to a very large and intelligent audience 7. A Social Session 15.

KEOKUK.—KEOKUK OPERA HOUSE (D. L. Hughes manager): Pearl of Pekin and Cleveland's Minstrels both to fair business 7, 8. Roland Reed 10.

LE MARS.—LE MARS OPERA HOUSE: A Hole in the Ground to fair business 5.

MASON CITY.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): John Dillon in Wanted the Earth to a fair audience 1.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): A Hole in the Ground to fair business 4, 5.——ACADEMY OF MUSIC (L. D. Collier, manager): Choate Dramatic co. to poor business.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Hanlons' Fantasma 3-5 to good business. Holden's Comedy co. week of 12.——GRAND OPERA HOUSE (C. F. Kendall, manager): The Bijou Dramatic Club, a local organization, aided by Dorothy Deane, will present Led Astray 7, 8.

WINFIELD.—WINFIELD GRAND (T. B. Myers, manager): Hillier Walters' Comedy co. in Criss-Cross and Kitty to fair business 4, 5.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): J. Z. Little's World to light business 8 and a fair house 9. Co. and scenic effects are both good.

KENTUCKY.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Wertzel, manager): George Wilson's Minstrels, return date, to fair business 7. R. D. MacLean and Marie Prescott in Spartacus the Gladiator to one of the largest and most appreciative audiences of the season 8.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Rinehart Sisters did a good business and gave entire satisfaction 4, 5. The Great Metropolis pleased good-sized audiences 7-9. Owing to Fanny Davenport's illness, La Tosca failed to materialize 11.

NORTHAMPTON.—OPERA HOUSE (William H. Todd, manager): A Cold Day to fair business 8. Louis Aldrich in The Editor to light business 10.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): The Stowaway to S. R. O. 7. Co. and scenery good. Around the World in Eighty Days played to good business 9. Rinehart Opera co. week of 14. Dear Irish Boy 23; Ferncliff 26.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Around the World in Eighty Days played to a small but appreciative audience 8. McCarthy's Mishaps did well 9. A Brass Monkey 17; Dear Irish Boy 18; Rinehart Opera co. week of 21.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Rufus Scott in Thrown Upon the World to a small house 5. A Cold Day to a fair house 7. Louis Aldrich presented The Editor to a small house 9.——ITEM. Arthur A. Aiston, the advance agent of the Adams Dramatic co., spent last Sunday at the home of his mother in this city.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Ferguson and Mack to a good house 7. Maggs' Landing 10; Thrown Upon the World 14.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Rice's Corsair to large audiences 10.

ADAMS.—TOWN HALL (K. R. Karsner, manager) Japanese Village closed a successful week 8. Old Jed Prouty 15.——HERMANN HALL: Louis Cyr comb. to the capacity of the house 15.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Rinehart Sisters Opera co. opened a week's engagement 7. Business so far has been light. The co. is hardly strong enough for a city of this size.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Dear Irish Boy to a small house 8; good performance. Hands Across the Sea 10 (return) played to $625. Thrown Upon the World 17.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Dear Irish Boy to good business 7. The Stowaway 9 to fair business; stormy night.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Old Jed Prouty 8. Around the World in Eighty Days 10; both to small houses.——LIBERTY THEATRE (W. E. White, manager): Daniels' Specialty co. week of 7.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Rice's Corsair co. to good business 4. Two Clay Pipes gave a very poor performance to a fair house 7. A Cold Day 10 to medium business. Struck Gas 16; Ferncliff 18.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Stetson's Gondoliers drew a very large and fashionable audience 7. Theresa Vaughn was a bright and attractive Tessa. The Stowaway 8; good business. Dartmouth College Glee Club 9; slim house. McCarthy's Mishaps 11, 12; Jefferson-Florence 17.——MUSIC HALL (A. V. Partridge, proprietor): W. J. Fleming's Around the World in Eighty Days to good attendance 7. Pickpockets of Paris opened a three night's engagement 10 to a fair house.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Maggs' Landing to a fair house 5. The play was very poor and the co. very weak. The Gondoliers 8 to crowded house. W. A. Mestayer and Theresa Vaughn were specially engaged for this production. The co. was strong, and the opera exceedingly well rendered. The scenery was elegant. McCarthy's Mishaps 10 to a fair house. It is a very funny comedy and was well presented. The Old Homestead 16, 17.

TAUNTON.—MUSIC HALL (A. B. White, proprietor): Local minstrel co. 9 packed the house. Harrigan's Tourists to a fair-sized audience 11.

WORCESTER.—THE MUSEE (George H. Batcheller, manager): Iolanthe was given week of 7 to good houses. The Princess of Trebizonde week of 14.——ITEM: Miss Harrison, the prima donna of last season, rejoins the co. 14.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): John A. Stevens in Unknown 3-5 to good business. Kajanka 7-9 to fair-sized houses. Dear Irish Boy opened 10 to a light house.——MUSIC HALL (J. W. Caverly, manager): The Lynn Banjo Club gave an entertainment to a good house 7. McCarthy's Mishaps 8 to a fair-sized house. John Stetson's co. opened in The Gondoliers 9 to about $400.——ITEMS: A syndicate composed of business men of this city contemplates getting control of all the amusement places in Lynn.—Eugene Simpson will be tendered a benefit at Proctor's 15.

MINNESOTA.

DULUTH.—TEMPLE OPERA HOUSE (Dr. George R. Haycock, manager): Joseph Haworth in Paul Kauvar 7-9 to large business. Bluebeard, Jr., week of 14; The Pirates of Penzance 21, 22; Brady's After Dark 25, 26.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Maggie Mitchell presented Ray to a small audience 7. The play and co. were well received.——HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): Joseph Murphy presented Kerry Gow to good business 7.——BIJOU OPERA HOUSE (Jacob Litt, lessee and manager): A Hole in the Ground to S. R. O. 6. Co. above the average.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Fat Men's Club 14.

MISSOURI.

MEXICO.—KABRICH OPERA HOUSE (G. D. Ferris, manager): The Main Line, due 9, canceled.——CORRECTION: THE MIRROR incorrectly credited the attractions which appeared at the Ferris Grand to the Kabrich Opera House, the latter being closed for the remainder of the season.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): The Emma Juch Opera co. gave Faust 2 in a very acceptable manner. Cora Tanner in Fascination 14.——GRAND OPERA HOUSE: Maude Atkinson in repertoire week ending 12 to good business.

SPRINGFIELD.—PERKINS' GRAND OPERA HOUSE (S. F. Heffernan, manager): Isaac Payton's co. week ending 5 to good business. Boston Stars 11.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): A Bunch of Keys had a good house 5. Emerson's Boston Stars 14.——ELKS: Sedalia Lodge, No. 125, B. P. O. E., will have its second annual benefit 17, when Willow Copse will be presented by local talent.

HANNIBAL.—PARK OPERA HOUSE (Walter and Price, managers): Cleveland's Minstrels, headed by Emerson and Dougherty, to a crowded house 8.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE (C. A. Shaw, manager): Clara Morris 7-9 in Camille, Article 47 and Renee de Moray to large audiences. At Monday night's performance Miss Lillian Taylor, of this city, made her début in the character of Nichette in Camille, and although the house was filled with her friends, and the floral offerings very beautiful, I regret to state that she failed to show any dramatic ability whatsoever, and it would seem unwise for her friends to urge her to adopt the stage as a profession. Clara Morris has grown considerably stouter since she was here last, and evidently is enjoying much better health. The long tedious waits between the acts, which formerly was so annoying, have been done away with. During the latter part of the week Helen Blythe appeared in Mother's Love. Miss Blythe, who is a Detroiter, has not been here in several years. Her co. is headed by J. F. Bryan, also a Detroiter, and includes David H. Fox, another Detroiter. Marie Prescott and R. D. McLean week of 14.——DETROIT OPERA HOUSE (C. J. Whitney, manager): W. J. Scanlan in Hyles Aroon to splendid houses week ending 5. Mr. Scanlan can always count on his Detroit engagement being a successful one. He has an excellent co., and his new play gave entire satisfaction. The Booth-Modjeska co. 7-9 presented Richelieu, Hamlet and The Merchant of Venice. Prices were more than doubled, and even at this the houses were very large. The Emma Juch Opera co. in Faust, Der Freischuetz and Carmen balance of the week.——WHITNEY'S GRAND OPERA HOUSE (G. H. Garwood, manager): Harry Williams' Specialty co. to large business week ending 12.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Little Lord Fauntleroy to a fair house 4. Brown's Comedy co. week ending 12.——ITEM: Brown's Comedy co. announced that they would present Little Lord Fauntleroy 8, but they were stopped by Mr. French's representatives.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): The Swedish Ladies' Concert co. to a large house 7. Hatch Opera co. 16.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): Corinne and her excellent co. presented Monte Cristo Jr. and Arcadia 8 to large and delighted audiences.——ITEM: Ralph F. B. Dapping-Hepenstal and Miss Marvel Lennox, members of the Corinne Opera co., were married by the Rev. E. W. White in this city 8.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Royal Bellringers did good business 5. One of the Bravest 19.

BAY CITY.—WOODS' OPERA HOUSE (Clay, Buckley and Brown, managers): Conreid Opera co. in The King's Fool to a large and enthusiastic audience 7. Yvonne by Clara Lavene displayed a specially sweet voice, as did Ferris Hartman as Carillon, the Court Jester, who as an actor was a prime favorite. Corinne in Monte Cristo Jr. and Arcadia 9, 10. Little Corinne made a great hit in this her first visit here, playing to a full house all round and scoring merited applause.

MAINE.

PORTLAND.—THEATRE: Hands Across the Sea tested the capacity of the house 5. The Stowaway played to a packed house 10 and gave a very good performance.——ITEM: The Who's Who co. opened the new Opera House at Sanford, Me., 5 and packed it to the doors.

BATH.—COLUMBIAN HALL (T. H. Clark, manager): Lucier Comedy co. packed the house 10. Si Plunkard 21.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Sol Smith Russell in A Poor Relation and Bewitched to large business 1, 2. Mr. Russell received an ovation and was obliged to orate.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): The Two Old Cronies drew a packed house 7. Mattie Vickers pleased a small audience 8.

NEBRASKA.

FREMONT.—Clara Louise Kellogg co. delighted a large audience 7. A Soap Bubble 9; Cheek 14.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): J. C. Stewart's Fat Men's Club to good business 3. A furious wind storm lessened the receipts of the California Opera co. in Fra Diavolo and Said Pasha 8, 9.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): A Postage Stamp co. in A Social Session to fair business 7. The music of the Black Hussar Band was a feature of the evening. Rusco and Swift's Colored Minstrels 11.

HASTINGS.—KERR OPERA HOUSE (Murray and Nellis, managers): Alone in London to good business 1. Clara Louise Kellogg 11.

OMAHA.—OPERA HOUSE (Boyd and Haines, managers): Marie Wainwright and her efficient co. presented Twelfth Night in a most elaborate manner to large business 7-9. Frederick Warde 15, 16; Kendals 17-19.——GRAND OPERA HOUSE (Crawford and McReynolds, managers): J. C. Stewart's Fat Men's Club to light business 4, 5.

PLATTSMOUTH.—WATERMAN'S OPERA HOUSE (J. P. Young, manager): A Social Session, presented by the Postage Stamp co., with the Black Hussar Band, to very large business 8. The audience was especially pleased with the musical features of the co. Clara Louise Kellogg 17.

NEW JERSEY.

NEWARK.—MINER'S NEWARK THEATRE: A Midnight Bell to good business week ending 12. Professor Herrmann week of 14.——THE GRAND OPERA HOUSE: Passion's Slave drew large audiences week ending 12.——WALDMAN'S OPERA HOUSE: Rose Hill's English Folly co. had large houses week ending 12.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): Marie Hubert-Frohman in King Rene's Daughter, Snow Bound and False Charms, to a large and well-pleased audience 7.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Sullivan-Stahl comb. played a very successful engagement 7-12. Ivy Leaf 16; United States Marine Band 18. Palmer's Captain Swift co. 19.

PATERSON.—H. R. JACOBS' OPERA HOUSE: Duncan B. Harrison in The Paymaster 7-10, and the Great Metropolis 11, 12; both to good business. The high priced co. are faring better at this house than the popular priced ones. This makes the outlook for next season very good as Mr. Jacobs is booking nothing but the better class of attractions. Passion's Slave 14-16 and Lester and Allen Specialty co. 17-19.——PEOPLE'S THEATRE (Wareing and Ziefle, managers): Rentz Santley Burlesque co. to good business ending 12. Harry Le Clair does some very clever work in the burlesque of Antony and Cleopatra. Atkinson's Comedy co. in Peck's Bad Boy week of 14.——ELKS: The Elks gave a social session evening of 13, in which Messrs. Reed and Mack of the City Directory co., James Maas, James S. Burdett and several other gentlemen well known in theatricals took part.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Zozo to a light house 4. Edward Harrigan in Old Lavender, return engagement, to fair house 7. Sweet Lavender was delightfully presented to a good house 10. Dan Sully 12, Ivy Leaf 15, Lester and Allen 21, 22.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. C. Sadler, manager): Go-Won-Go Mohawk, in The Indian Mail Carrier 7, 8 to good business. Co. first-class. Odell Williams in The Judge 18, 19.

NEW YORK.

CORTLAND.—CORTLAND OPERA HOUSE: The Barnard Listman Club to good business 10. Nadage Doree 12.

CORNING.—HARVARD ACADEMY (G. W. Smith, manager): Grau's Opera co. in The Brigands to a large and well-pleased audience 9.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): The Grau Opera co. gave The Brigands to a large audience 7. Charles T. Ellis as Casper the Yodler to a very large house 8.

SENECA FALLS.—DANIELS' OPERA HOUSE (E. J. Matson, manager): Gussie Bellwood Specialty co. gave a fair entertainment to a slim house 8.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Charles A. Gardner in Fatherland to a very large house 8.

SALAMANCA.—GIBSON'S OPERA HOUSE (C. R. Gibson, manager): James H. Wallick's Bandit King co. to a good house 8.

UTICA.—OPERA HOUSE (Jacobs and Proctor, managers): Nadage Doree in Natasqua 7 to a very small audience. Play and co. poor. Stuart Robson in The Henrietta 10 to a very large and well-pleased audience. Monroe and Rice in My Aunt Bridget 18, 19.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matson, manager): Frank Mayo in Nordeck to a fair house 7. Gussie Bellwood Burlesque co. to a large audience 9. Rag Baby 12; Grau's Opera co. 13.

CANANDAIGUA.—GRAND OPERA HOUSE (Merrill and Lane, managers): Gorman's Minstrels to good business 3. Grau's Opera co. 12; Charles T. Ellis 21.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Charles T. Ellis as Casper the Yodler gave general satisfaction to a packed house 10. Thomas W. Keene 17.

BUFFALO.—ACADEMY OF MUSIC (Meech Brothers, managers): Mr. Barnes of New York was a great success the latter half of the week. Standing room only was to be had. The co. is an excellent one, including besides Robert Hilliard as Mr. Barnes, several ex-Buffalonians whose friends gave them a hearty welcome. Joseph Murphy week of 14.——STAR THEATRE (Meech Brothers, managers): Harry Lacy in The Still Alarm was last week's attraction. Business was good. House dark week of 14. Shenandoah next.——THE CORINNE LYCEUM (Jacobs and Kimball, managers): The Two Johns always do a large business and last week was no exception. Charles T. Ellis week of 14.——THE COURT STREET THEATRE (H. R. Jacobs, manager): Henry Chanfrau in Kit the Arkansas Traveler week ending 12. Florence J. Bindley next.

ROCHESTER.—LYCEUM THEATRE (John R. Peirce, manager): Frank W. Sanger's Mr. Barnes of New York drew the largest audiences of the season 7-9. The Stepping Stone was coldly received by a small audience 10. Stuart Robson in The Henrietta drew fair audiences 11, 12. Edward Harrigan and M. B. Curtis next.——ACADEMY (H. R. Jacobs, manager): P. F. Baker in Chris and Lena and The Emigrant packed the house nightly week ending 12. Corinne week of 14.——GRAND OPERA HOUSE (F. J. McCall, manager): Three of a Kind was liberally patronized week closing 12. J. Z. Little's World week of 14.——ITEM: John D. Hopkins, of New York, has leased the Grand Opera House in this city for a term of years. Mr. Hopkins will present high-class vaudeville.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): The Dead Heart was presented to good business 8. The costumes were historically correct and very handsome. Adele Payn played the difficult leading role of Catherine Duval with force and ability, receiving numerous curtain calls. W. N. Griffiths as Robert Landry, gave a powerful impersonation and Eliza Warren was a vivacious and pleasing Cerissitté. The duel between Catherine Duval and the Abbe Le Tour (Ogden Stevens) is very realistic and sensational.

ELMIRA.—OPERA HOUSE (W. Charles Smith, manager): The Sawtelle Comedy co. week of 7 presented Van the Virginian, Unknown, Was She Right and Loan of a Lover. May Blossom, A Great Wrong Righted, East Lynne (matinee) and Orange Girl to large and well-pleased audiences. Bennett-Moulton Comic Opera co. 14-19. Murray and Murphy 23; Sweet Lavender 25; The Wife 26.——MADISON AVENUE THEATRE (G. W. Smith, manager): Dark week of 7. Adele Payn in The Dead Heart 14, 15.——ITEM: J. R. Tucker, who has been in advance of Charles Lee for the last four seasons, will have charge of the advance car of Irwin Brothers' Circus commencing May 1.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Gorman's Minstrels gave a very satisfactory performance to good business 7. Gussie Bellwood Burlesque co. to the capacity of the house 11.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Monroe and Rice, supported by an excellent co. in My Aunt Bridget, to a good-sized and well-pleased audience 9. Sydney Rosenfeld's new play The Stepping Stone to a small and fairly-pleased audience 12. The co. was an exceptionally good one. Frederick De Belleville received a curtain call at the end of the third act.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): J. B. Polk in The Silent Partner drew good houses 7, 8. The Dead Heart was presented by Adele Payn and a fairly-good co. to light business 9, 10. Monroe and Rice in My Aunt Bridget to large business 11, 12. Louis Aldrich 16; Frank Mayo 18, 19.——GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): Gus Hill's Novelty co. drew large houses week ending 12. P. F. Baker week of 14.——GAIETY THEATRE (James Hearne, manager): Webber and Field's Novelty co. to good business week closing 12. Louise Dempsey's Burlesque co. week of 14.

OWEGO.—WILSON OPERA HOUSE (B. F. Tuthill, manager): James H. Wallick in The Bandit King to small business 10.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Francesca Redding co. to light business 5. Charles T. Ellis in Casper the Yodler to large business 7. James H. Wallick in Sam Houston to a good house 11.——ITEM: Will Miller Farnum, of this city, is a member of the Wallick co.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE (R. B. Sweet, manager): Thomas E. Shea's co. did a fair business week ending 12. The star and supporting co. are above the average of the popular price cos. The repertoire includes Escaped from Sing Sing, The Corsican Brothers, Marble Heart, Shamrock and Rose, Dr. Jekyll and Mr. Hyde, Shadowed, and Monte Cristo. These plays were given in an excellent manner. The co. includes Jewel Sheridan, Helen Frost, Annie Kew and Messrs. James P. Greene, A. W. Rumble, Francis Lyman, Harry S. Clarke and E. W. Varney. Robert Mantell in Monbars 17; Kajanka 19.

ROME.—SINK'S OPERA HOUSE (William S. Sink, manager): Nadage Dorée presented Nafasqua to a very light house 10. Gussie Bellwood's Burlesque co. 12.——NEW OPERA HOUSE (Wallace H. Frisbie, manager): T. H. French's Little Lord Fauntleroy co. 15.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Emma Abbott in Martha to S. R. O. 5. Thomas W. Keene in Othello to good business 7.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Professor Dayton gave a spiritualistic exposé to poor houses 7, 8. C. T. Ellis in Casper the Yodler to a large house 9.

HOOSICK FALLS.—CASINO OPERA HOUSE (Eddy and Murphy, managers): Bennett Matlack presented Hamlet, Virginius and Damon and Pythias 7-9 to well-pleased audiences. The attendance was not large owing to counter attractions and bad weather.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lennen, manager): McKee Rankin presented The Canuck and The Runaway Wife to fair business 7-9. Charles A. Gardner in Fatherland drew good houses 11, 12. Mr. Barnes of New York 14, 15; Monroe and Rice 16, 17.——GRAND OPERA HOUSE (H. R. Jacobs, manager): One of the Finest drew fairly week ending 12. Rag Baby week of 14; Corinne 21.——SHAKESPEARE HALL (G. H. Wright, manager): The All-American Specialty co. gave excellent performances to fair-sized audiences week closing 12. Stanley Macy in C. O. D. week of 14.——ITEM: William J. Johnston, who has been starring in Eagle's Nest and Hi Horton of P. F. Baker's co. are at their homes in this city.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): Little's World co. to fair business 4. Audience well-pleased and arrangements made for return date. My Aunt Bridget notwithstanding the inclement weather played to the capacity of the house 8.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Frank Mayo in Davy Crockett to fair business 8. Gussie Bellwood Burlesque co. to a large house 10. C. A. Gardner 14; Daniel Boone co. 16.

NEW HAMPSHIRE.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): The Corsair drew a good-sized audience 5. Zeffie Tilbury in repertoire to fair business 7-9.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Hands Across the Sea played a return engagement to a good house 9. Zeffie Tilbury to good houses 7-9.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Cleveland's Minstrels to a packed house 1.——ITEM: Adele Waters, late of Arthur Rehan's co., is visiting relatives here.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Cleveland's Minstrels drew large audiences 1, 2.

OHIO.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Rhea, supported by an excellent co., appeared in Josephine, Empress of the French, to a very large audience 5. Rentfrow's Comedy co. opened for a week's engagement 7 in a repertoire of plays, and have been playing to fair houses.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Andrews' Opera co. gave Falka to a packed house 5.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Clara Morris 10 in L'Article 47 to a large and highly pleased audience. MacLean-Prescott co. 11 in Spartacus to good business. Charles McCarthy in One of the Bravest 16.——ITEM: Manager Hyde's determination to raise his scale of prices next season and play none but the best, is already bearing fruit. Among his bookings for next season are Shenandoah, Rose Coghlan, Robert Mantell, W. J. Scanlan, The Wife, The Charity Ball, Kajanka and many others of equal prominence.

ALLIANCE.—GODDARD'S OPERA HOUSE (C. A. Goddard, manager): Si Perkins was presented to a large house 12.——SOURBECK'S OPERA HOUSE (G. W. Sourbeck, manager): Clair Tuttle Comedy co., 7-12 to a large and well-pleased audience.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Chip o' the Old Block to a fair house 2. Casey's Troubles to a large and delighted audience 7.

COLUMBUS.—GRAND OPERA HOUSE (Miller Brothers, managers): Shenandoah drew splendid houses week ending 12. Chip o' the Old Block 13; A Pair of Jacks 20.——METROPOLITAN OPERA HOUSE (Miller Brothers, managers): Claude Duval, presented by the Columbus Opera Club 7-9 to large and brilliant audiences. Twelve Temptations filled out the week.——GLOBE THEATRE: Rip Van Winkle is the current attraction and is drawing well.

CANTON.—SCHAEFER'S OPERA HOUSE (Fred. Weber, manager): Robert Downing presented The Gladiator 7 to the largest and most fashionable audience of the season. Frank Jones 9; Murray and Murphy 12; Gracie Emmett 22.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Uncle Hiram to good business 8. Bristol's Horses 9, 10 to large and well-pleased audiences.

DAYTON.—THE GRAND (Reist and Dickson, managers): Emma Abbott Opera co. at advanced prices drew large and fashionable audiences 25 and matinee.——THE PARK (Reist and Dickson, managers): Kennedy, Williams and Magee commenced a week's engagement 7 in Time Will Tell, and have turned people away at every performance.——ITEM: Reist and Dickson have erected a large fire escape in front of the Park. The house can be emptied now in a few minutes.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Floy Crowell to good business week ending 5.

GALLIPOLIS.—BETZ OPERA HOUSE (A. L. Roadarmour, manager): The Lyon Comedy co. week ending 5 presented Hazel Kirke, Black Diamond, Little Duchess, Under the Gaslight, The Factory Girl and Muldoon's Picnic.

KENTON.—GRAND OPERA HOUSE (H. Dickson, manager): Howarth's Hibernica to fair business 2. Andrews' Opera co. was greeted by the largest and most fashionable audiences of the season 9. Little Lord Fauntleroy 17.

MARION.—MUSIC HALL (James Sargeant, manager): Chip o' the Old Block to good business 7.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Aaron Woodhull in Uncle Hiram to good business 10. Melville Sisters week ending 7 at cheap prices.

MIDDLETOWN.—BIJOU OPERA HOUSE (James C. Brereton, manager): Al. G. Fields' Minstrels to good business 8.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): The Emma Abbott Opera co. gave Martha 4 to a $6,000 house, giving entire satisfaction. Si Perkins 5 drew fairly well. Murray and Murphy 8 were liberally patronized and seemed to please their patrons. Rhea 10 in Josephine had a large and well-pleased audience; her support is first-class in every particular. Cleveland's Minstrels 28. Little Lord Fauntleroy 30.——MILLER OPERA HOUSE (Miller and Dittenhoefer, managers): Night Hawks 4 had a small house. Co. only fair.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Uncle Hiram (Woodhull co.) to large business 9. Lyons Comedy co. week of 14.

PIQUA.—CONOVER'S OPERA HOUSE (Harry Hardy, manager): Hettie Bernard-Chase to good business 2. Jarbeau to light business 5; audience delighted with the performance.

RAVENNA.—REED'S OPERA HOUSE (W. W. White, manager): Howorth's Hibernica to a small house 3.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): Vernona Jarbeau in Starlight to a good house 10. Pantasma 15, 16; Professor Bristol's Horses 17-19. The season at the Grand has been very successful, and the attractions have been above the average.——BLACK'S OPERA HOUSE (Sam Watchman, manager): Standard Theatre co. closed a week's engagement 5.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Gus Homer co. week ending 12 to good houses. East Lynne 15; Uncle Hiram 29.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett Jr., manager): Vernona Jarbeau in Starlight to a large house 6. Casey's Troubles to a large audience 7.

WOOSTER.—NEW CITY OPERA HOUSE (George Kettler, manager): Rentfrow's Jolly Pathfinders 6 to poor business. Murry and Murphy in Our Irish Visitors 12.——QUIMBY OPERA HOUSE (Lew McClellan, manager): Si Perkins to a small audience 8.

PENNSYLVANIA.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, proprietors): Charles A. Gardner in Fatherland attracted two fair houses 5. Mora opened 7 to large attendance. T. W. Keene 15. Conried Opera co. 17.

LOCKHAVEN.—OPERA HOUSE (J. M. Farnsworth, manager): Lilly Clay co. to a large audience 4. He, She, Him, Her, 10.

HUNTINGDON.—HUNTINGDON OPERA HOUSE (Gilbert Greenberg, manager): Prof. P. P. Atherton's concert drew a large audience 11.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Charles A. Gardner in Fatherland 3 and Gilmore's Twelve Temptations 5 both to good business. Thomas W. Keene in Richelieu 8 and A Rag Baby 9, both to fair business.——ITEMS: Charles H. Gardner, under the management of Sidney R. Ellis, will close a very prosperous season at Brooklyn, E. D., May 17.—John L. Kerr, the popular manager of the Park Opera House, starts today for Kansas on a short vacation for his health.

GREENSBURG.—LOBISON OPERA HOUSE (G. W. Hamersly, manager): Mattie Vickers to a large and appreciative audience 11; good performance.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): A Rag Baby to a small house 8. Conried Opera co. 14.

NEWCASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Floy Crowell to good business week closing 12. Thomas W. Keene 19; Roland Reed 22.

WILLIAMSPORT.—ACADEMY OF MUSIC (William S. Elliot, proprietor): A Pair of Jacks 8 to a good-sized and very enthusiastic audience. George H. Adams in He, She, Him, Her, 11, to a fair-sized and elated audience. Primrose and West's Minstrels 15; Sweet Lavender 16.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): The Wilbur Opera co., under the auspices of the Lancaster Elks, gave Erminie, Nanon, Merry War, Grand Duchess, Bohemian Girl, Beggar Student, Fra Diavolo, and Chimes of Normandy to crowded houses 7-12. Susie Kirwin took the leading roles and was well supported. The Lancaster Cadets, one hundred strong, were present in uniform 9.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): Gracie Emmett in Suspicion to good business 5. The Electral Band to a large audience 8. Two Old Cronies had a well-filled house 10.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Thomas W. Keene, supported by an excellent co., including Lavinia Shannon and George Learock, presented Richelieu to a good-sized audience 9. The Wife 22.——ITEM: Williard Newell, of the Keene co., formerly attended Allegheny College at this place.

ROCHESTER.—OPERA HOUSE (John J. Hoffman, manager): George H. Adams and Toma Hanlon presented He, She, Him, Her, to a fair house 8. Si Perkins 14; Mattie Vickers 18.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Bennett-Moulton Opera co. week of 7 in repertoire to good business. J. B. Polk 17; Jim the Penman 18.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Quier, manager): Loder's Hilarity drew the largest Good Friday audience ever known here, giving full satisfaction. A Pair of Jacks to a large house 9. Every one pleased with the play and people.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Thomas W. Keene presented Richelieu to a fair audience.——ELKS: The first annual benefit of Franklin Lodge, No. 120, B. P. O. E., which occurred 8 at the Opera House, was in every respect a financial and artistic success. While much credit is due to all of the participants, special mention should be made of Messrs. Robert Hunting, Horner, Beatty, Low Hunting and Miss Ellis, of New Castle, and Frank and Will Keene, of the local lodge. Hon. Allen O. Myers, editor of the *Social Session*, characterized it as the best amateur performance he ever had the pleasure of witnessing.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Sweet Lavender to fair business 5. A Pair of Jacks did not draw largely 7. The co. is a good one and considering it was but their second performance of the piece it ran very smoothly. The play will bear some pruning, especially the part of Pocahontas Smart. The singing, which is a feature of the play, was loudly applauded. Primrose and West's Minstrels 16; C. A. Gardner 19.——ITEM: Manager Will Wheeler, of A Pair of Jacks co., was kept busy shaking hands with old friends. Will never travels with a poor co.

LANSFORD.—OPERA HOUSE (James W. Malloy, manager): House dark. A Pair of Jacks 16; Lester and Allen 22.

EASTON.—OPERA HOUSE (John Brunner, manager): The Bennett-Moulton Opera co. in repertoire to good houses at low prices week ending 12.

HARRISBURG.—OPERA HOUSE (G. H. Markley, manager): Leonzo Brothers 7-11 to most unsatisfactory business. The performance was scarcely up to the standard, even of its class, and it is a mistake for the local manager to book such a co. Our people are not willing to accept well-trained dogs as substitutes for actors. Primrose and West's Minstrels filled the house 12. Jim the Penman 16; The Paymaster 17; A Pair of Jacks 18.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Hilarity, with Charles A. Loder in the leading role, to a fair-sized audience 7. A Pair of Jacks co. gave an excellent performance to a large and delighted audience 13.

READING.—ACADEMY OF MUSIC (H. R. Jacobs manager): Go-Won-Go Mohawk, the Indian girl, in The Indian Mail Carrier, drew good houses 10-12.——GRAND OPERA HOUSE (George W. Miller, manager): Hilarity was presented to large houses 11, 12.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (H. Bull, manager and proprietor): The Elks' benefit was an unqualified success 9. Richard Golden in Old Jed Prouty drew S. R. O. Luke Schoolcraft in specialties and Ned Phelan in impersonations were enthusiastically received. After the performance the co. and visiting brothers were given a reception at the Merchants' Club by our ex-Ruler Captain John Waters. Around the World in Eighty Days to good business 11. John A. Stevens in Unknown 16.

PROVIDENCE.—OPERA HOUSE (Robert Morrow, manager): Margaret Mather and a rather weak co. played to excellent business during the week of 7. Her new play of Gretchen was presented on the opening night to S. R. O.——GAIETY OPERA HOUSE (B. F. Keith, manager): The spectacular drama of Lights and Shadows was finely mounted and presented by a co. of clever people before large audiences during the week ending 12. J. H. Wallick's Sam Houston week of 14.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager): Corsair co. to medium business 8. Finest and completest scenery ever placed upon the local stage. The Old Homestead co. 10; Dear Irish Boy co. 15.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Euripides' Alcestis, under the auspices of the Columbia Lyceum, was presented to fashionable and well-pleased audiences 9, 10.——ITEM: Manager Cramer left here several days since for Anderson, S. C., to put up the scenery he has painted for the new Opera House at that place.

TENNESSEE.

BRISTOL.—HARMLING OPERA HOUSE (Charles Harmling, manager, Oliver Taylor, assistant manager): Katie Putnam played to a $500 house 5; one of the best performances of the season. She was enthusiastically received. Her support is exceptionally good.——ITEM: This closes the regular season at Harmling Opera House.

NASHVILLE.—THE VENDOME (J. O. Milnom, manager): Wilson's Minstrels 10, 11 to large houses. The stock co. presented Lynwood and The Colleen Bawn to a fair week's business. Hoey and Southern owing to poor patronage have closed at the Masonic.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): The Nous Family 4 and George Wilson's Minstrels 9, both to fair business.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): The house was dark week ending 5, except 3, when a concert was given by local talent assisted by representatives of the Commercial Travelers' Fraternity for the benefit of the flood sufferers. Over $3,000 was realized, and a special committee employed to see it properly distributed. Manager Leubrie donated the house and the stage hands and attaches volunteered their services. Hanlons' Pantasma opened 7 to a fair house.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Mrs. George Knight's Over the Garden Wall co. appeared 4, 5 and matinee to good business and gave excellent performances. Katie Putnam 9, 10 and matinee to crowded houses. Miss Putnam is a great favorite here and never fails to delight her many admirers.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Katie Putnam 3, 4 in Honor Bound and Old Curiosity Shop to splendid business.——MENTION: The cadets of the State Military University will give a minstrel performance 12.

GALLATIN.—TOMPKINS OPERA HOUSE: The season closed here with *éclat*. The Trade Carnival was presented by sixty young ladies under the direction of Col. D. B. Anderson. It was a fine spectacle, full of youth and beauty. The attendance overflowed the house.

TEXAS.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Patti Rosa supported by George C. Boniface and a first-class co. presented Margery Daw 7 to S. R. O.

GAINESVILLE.—OPERA HOUSE: Little's World to crowded houses 1, 2.——ITEM: The Opera House is closed for the season. Extensive repairs will be made to the building. A stock co. is being organized to erect a $35,000 opera house.

CORSICANA.—CORSICANA OPERA HOUSE (L. C. Revare, manager): Stuttz's co. closed their week's engagement 5 to poor business. Norris' Canine Paradox 12; St. Felix Sisters 16, 17.

BRENHAM.—GRAND OPERA HOUSE (A. Simon, proprietor): St. Felix Sisters to a small house 2. This closes the Grand for the season.

WACO.—OPERA HOUSE (J. P. Garland, manager): Kate Castleton presented A Paper Doll to good business 8.——ITEM: The Jennie Calef co. will open the New Park Theatre 21.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): Kate Castleton, supported by an excellent co. 4-6, to a good business.——ITEM: Assistant Manager Hugh Quarles is to have a benefit 9 with the St. Felix Sisters as the attraction. Mr. Quarles has made himself very popular with the theatregoing public by his attention and courtesy and deserves a rousing benefit.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Bostonians in a choice repertoire week ending 5. Prices were advanced 50 per cent. over the regular schedule. The houses were all good, at times full. Marie Stone, Jessie Bartlett Davis, Juliette Cordon, Tom Karl, MacDonald, Barnabee, Cowles, Frothingham, all well known here, were each warmly welcomed. Flora Finlayson, a new requisition to the ranks of the Bostonians, sung herself completely into our hearts by her excellent rendition of the music of Don Quixote. Miss Finlayson possesses a rich, pure and flexible contralto voice. Perhaps the finest thing of the engagement was the duet of Tom Karl and Jessie Bartlett Davis in the prison scene of Trovatore. Juliette Cordon's song, "On Yonder Rock Reclining," in Fra Diavolo, was the best rendition of that song we have ever heard here.——SALT LAKE THEATRE (C. S. Burton, manager): The Great Metropolis was presented 2, 3 to fair but rather top-heavy houses. The House Dramatic co. presented Held by the Enemy to S. R. O.——ITEM: This is Conference Week of the Latter Day Saints, the sixtieth anniversary of their organization. Over fifteen thousand people were present at the large Tabernacle 6. The acoustics of this building are so peculiar that when Patti first sang in it she said it was the first time she had ever heard her own voice. Prof. Radcliffe, organist, entertained the Bostonians at the Tabernacle one afternoon. They were delighted with the beauty and power of the immense organ. Miss Finlayson sang "Annie Laurie" and "Just a Song at Twilight," Prof. Evan Stephens accompanying. It was a sublime rendition. The printing used by The Great Metropolis is some of the finest we have seen. The *Herald*, of this city, clips largely from THE DRAMATIC MIRROR, with proper credit. Mr. George F. Lyman came from Butte, Mont., to make arrangements for the appearance of the Bostonians in Butte. They are to give four performances on a guarantee of $4,000.

OGDEN.—UNION OPERA HOUSE: Daniel Bandman, with a poor co. in support, presented Hamlet and Othello to moderate audiences 4, 5.——ITEM: There is talk of building two theatres here.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Carleton Opera co. in Nanon and The Brigands to good houses 7-9.——THEATRE (Mrs. W. T. Powell, manager): Bowser's Vaudeville 20. 7 to a good-sized but sadly disappointed audience. Primrose and West's Minstrels 9 to a large house. The performance was conceded by every one to be the best given here for years. The Electric Light Comedians, engaged to pay three nights and matinee, commencing 10, a musical melange entitled The Kitchen Belles. A more decided failure to please the small audience that attended has never been seen or heard of from the time to which the memory of man runneth not. Captain Swift 14-26.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duneberry, manager): Primrose and West's Minstrels to a fine house 5. The performance was pronounced on all sides to be the best of its kind ever seen in this house. Lewis Morrison to poor business in Faust 7 and 8 and matinee.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Two Old Cronies 4 to the largest house of the season. Mrs. George S. Knight 7, 8, when Manager Beckner and his treasurer, M. A. Mosely, benefited. The first night the receipts were $427, but the second only $90. As figures don't lie, comment on the performance is unnecessary.

STAUNTON.—STAUNTON OPERA HOUSE (W. L. Oliver, manager): Bowser's Vaudeville and Comedy co. to a small house 9. Mrs. George Knight 11.

DANVILLE.—ACADEMY OF MUSIC (Neal and Gerst, managers): Mrs. George Knight in Over the Garden Wall 10 to a good house. Bowser Comedy 12 to fair business.——ITEM: A benefit was given at the Academy 10 to John Hoyt, with Mrs. Knight's co. as the attraction. Mr. Hoyt has been stage manager, general advertiser and bill-poster at the Academy ever since it was built, and the beneficiary was well entitled to the testimonial.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Boston Opera Comique co. in Who's Who to a fair house 10.

WASHINGTON.

SEATTLE.—TURNER HALL (M. J. Frye, manager): A Tin Soldier to fair business in a three nights' engagement closing 2.——ASSEMBLY HALL (M. J. Frye, manager): Bill Nye comb. 3, 4 to fair houses.

TACOMA.—TACOMA THEATRE (John W. Hanna, manager): A Tin Soldier 4, 5 to fair houses.——NATIONAL THEATRE (H. H. Cline, manager): Excellent vaudeville attractions nightly to fair business.——THEATRE COMIQUE (Harry Morgan, manager): Crowded houses during the week.

SPOKANE FALLS.—CONCORDIA THEATRE (H. C. Hayward, manager): Sol Smith Russell March 31 in A Poor Relation to an overflowing house, people being turned away. Receipts, $750.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): Widow Bedott was presented 9. The performance was so bad that this co. was not allowed to open the house on the second night. Vernona Jarbeau 25, 26.——GRAND OPERA HOUSE (O. C. Genther, manager): Kittie Rhoades week ending 12 in repertoire to light business.

WYOMING.

CHEYENNE.—OPERA HOUSE (D. C. Rhoden, manager): Alone in London to a small house 4. A Social Session 5 to a fair-sized house. Nat C. Goodwin in A Gold Mine 7 to over $600 performance pronounced by all the best we have had this season.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): The new Fuller Opera House, erected at a cost of $200,000, was formally opened by Daniel Prohman's Prince and Pauper co. 7. The engagement was for two nights and was very satisfactory from all standpoints. Pat Rooney 9, in Pat's New Wardrobe, to a packed house.——ITEM: The Fuller Opera House is pronounced by experts to be one of the handsomest theatres in the country. In point of comfort, safety, beauty of decoration and general elegance of finish and furnishing it certainly has no superiors and few equals of its size anywhere. The actual seating capacity of the house is 1,250, with accommodations for 1,500 should occasion demand it. The best of opera chairs are used throughout the house, except, of course, in the gallery. Rich carpets cover the floors in the foyer, parquette, dress circle and balcony, while matting deadens the sounds of the gallery gods' footsteps. The eight handsome boxes are elegantly draped and furnished in old gold plush. The decoration of the house is in gold and olive. On the drop curtain is painted a French wedding scene—a beautiful picture. There are twenty dressing rooms, each containing a stationary wash-stand, gas and electric lights, mirrors and all the appointments and conveniences so necessary to a dressing room, and yet so painfully lacking in many theatres. The house is lighted by gas and electricity, and heated by steam. The scenery is by Sosman and Landis.

WEST SUPERIOR.—OPERA HALL (Fitch and Baxter, managers): Aiden Benedict in Fabio Romani to a fair business 8. Frances Field deserves special mention. Satisfactory performance.

ANTIGO.—BIJOU OPERA HOUSE (George E. Weaver, manager): Rusco Swift's U. T. C. to a full house 4.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Richards' Farce Comedy co. in A Base Hit 9 and Widow Bedott 10 to fair business.

WAUSAU.—GRAND OPERA HOUSE (H. L. Wheeler, manager): Richards' Farce Comedy co. in A Base Hit 5; good house. Audience well pleased.

MILWAUKEE.—GRAND OPERA HOUSE (Sherman Brown manager) Bluebeard, Jr., 7 to light business. Sol Smith Russell 13.——BIJOU (Jacob Litt, manager): After a week of Ole Olson it was a treat to see Kate Claxton and her excellent co. in Booties' Baby week of 7. The Two Orphans was given the latter part of the week, but several of the people were not familiar with their parts and the performance was not as satisfactory as that of Booties' Baby. A Hole in the Ground 14.——STANDARD (Miller and Nicolai, managers): James Reilly had a good week commencing 7 in the Broommaker. Mr. Reilly's singing is an enjoyable feature, and the entire performance gave satisfaction. Tom Sawyer 13.——ITEMS: Owing to the serious illness of Douglas Flint in Chicago, Frank B. Blair assumed his old part of Bluebeard in the burlesque of that name.—Laura Burt joined Bluebeard, Jr., here to play the part of Fatima, making her first appearance next week in Duluth.

LA CROSSE.—LA CROSSE THEATRE (F. H. Hankerson, manager): The University Banjo and Glee Club of Madison gave a fine entertainment 7. Sol Smith Russell in A Poor Relation drew a packed house 10. J. S. Murphy 15; A Social Session 21.

CANADA.

CHATHAM.—GRAND OPERA HOUSE (W. H. Harper, manager): Joseph Murphy presented Shaun Rhue in his usually pleasing manner to a crowded house. Standing room was at a premium. Brown Comedy co. week of 14.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): T. H French's Little Lord Fauntleroy co. to excellent business week of 7. Flossie Ethel and Georgie Cooper, who alternated in the role of the Little Lord, won golden opinions. The supporting co. is a good one all round, and the entire performance was very enjoyable. A Wednesday matinee was given for ladies and children. Emma Abbott Opera co. in a repertoire of grand opera week of 14.—THEATRE ROYAL (Sparrow and Jacobs, managers): Harry Webber's Uncle Tom's Cabin co. to medium business week of 7. Eva is considerably younger than she used to be. Gus Hill's Vaudeville co. week of 14.

HAMILTON.—GRAND OPERA HOUSE (Thomas Roche, manager): Ferncliff was presented at the Grand 4, 5 and matinee. Business was by no means as large as the co. deserved. The piece itself is one of the best of the kind that has been seen here for some time. The co. is a strong one.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): Joseph Murphy presented Shaun Rhue 7 to his customary good business.

QUEBEC.—ACADEMY OF MUSIC (W. E. Russell, manager): The E. A. McDowell Stock co. began a return engagement of four weeks 7, opening in Led Astray before a large and enthusiastic audience.—ITEMS: Manager Russell has within the last two months spent a considerable sum of money in putting in new scenery, opera chairs, and widening the stage, and can justly pride himself on possessing one of the neatest and costliest theatres in Canada.—J. Charles Edson of the McDowell co., who is a former resident of this city, shook hands with many of his old friends.

ST. THOMAS.—OPERA HOUSE (George S. Claris, manager): Ferncliff to a fair house 7. The play and co. were both good, and deserved better patronage than it met. Joseph Murphy presented Kerry Gow to S. R. O. 9.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Ferncliff gave a fine performance to a small audience 9. Joseph Murphy in Shaun Rhue to a crowded house 10. Chanfrau in Kit 14.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Emma Abbott Opera co. drew crowded houses nightly at advanced prices. Signor Micaalena was ill on the opening night, and a change of bill was necessary, which was rather disappointing, as Norma was substituted for Ernani.—ACADEMY OF MUSIC (Percival T. Green, manager): Ferncliff was presented 10-12 and made a very favorable impression.—TORONTO OPERA HOUSE (Jacob Frank, manager): Florence Bindley in Dot drew well. This play has been considerably improved under the able management of Mrs. Jacob Frank, who is the manager of the co.—ITEM: W. J. Scanlon rested all last week in this city. The week previous he had a carbuncle removed from his neck. He filled his engagement at Hamilton, but suffered so much that his Toronto physicians advised him to lie off for further treatment.

WINNIPEG.—BIJOU OPERA HOUSE (F. G. Campbell, manager): Mendelssohn Quintette Club to good business 1. The Stock co. in The Henrietta drew fair houses week ending 5.—PRINCESS' OPERA HOUSE (W. H. Leach, manager): Liberati, the cornetist, 14, 15.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Marquette, Mich., April 16, Escanaba 17, Menominie 18, Green Bay, Wis., 19, Appleton 21, Stevens Point 22, Winona, Minn., 24, La Crosse, Wis., 25, Portage 26, Milwaukee 28—week.

ADELE PAYN CO.: Corning, N. Y., April 16, Penn Yan 17, Lockport 18, Niagara Falls 19, Toronto, Ont., 21-23, Detroit, Mich., 24-26, Hamilton, Ont., 28, London 29, 30, Brantford May 1, Belleville 2, Kingston 3, Brockville 5.

A BUNCH OF KEYS (Riegal-Daniels) CO.: Winnipeg, Man., April 14—week.

AROUND THE WORLD CO.: New London Ct., April 17, Willimantic 19, Meriden 21, New Britain 22, Northampton, Mass., 23, Greenfield 24, Keene, N. H., 26, Fitchburg, Mass., 28, North Adams 29, Hoosac Falls, N. Y., 30.

AMONG THE PINES CO.: Grand Rapids, Mich., April 7—two weeks; Bay City 21—week; East Saginaw 28—week.

AFTER DARK CO.: Minneapolis, Minn., April 16-19.

AUGUSTIN DALY'S CO.: Washington, D. C., April 14—week.

ALONE IN LONDON CO.: Denver, Col., April 14—week; Salt Lake City, Utah, 21-23.

ADELE FROST CO.: Montgomery, Ala., April 14—week; Atlanta, Ga., 21—week.

BROOMMAKER CO.: St. Louis April 14—week.

BOOTH-MODJESKA CO.: Detroit, Mich., April 14-16, Toledo, O., 17, East Saginaw, Mich., 18, Grand Rapids 19, Milwaukee, Wis., 21, 22, Cedar Rapids, Ia., 23, Davenport 24, Peoria, Ill., 25, Decatur 26, Bloomington, 28, Indianapolis, Ind., 29, Vincennes 30.

BURGLAR CO.: New York City April 14—week.

BELLWOOD SPECIALTY CO.: Kingston, N. Y., April 16, Gt. Barrington, Mass., 17, New Haven, Ct., 21-23.

BENNETT-MATLACK CO.: Ticonderoga, N. Y., April 16, Port Henry 21-23.

BEAUMONT DRAMATIC CO.: Geneva, N. Y., April 16-17, Aurora 18-19.

BLUEBEARD, JR. CO.: Duluth Minn., April 14-16, Sioux City Ia., 17-19.

BARRY-FAY CO.: Brooklyn, E. D., April 14—week.

CHARLES T. ELLIS CO.: Buffalo, N. Y., April 14—week.

CASEY'S TROUBLES CO.: Fostoria, O., April 16, Clyde 17, Sandusky 18, Tiffin 19, Fremont 21, Bellevue 22, Elyria 24, Medina 25, Massilon 26, Coshocton 28, Uhrichsville 29, New Philadelphia 30.

CHARLES A. GARDNER CO.: Utica, N. Y., April 16, Binghamton 17, Scranton, Pa., 18, Wilkesbarre 19, Philadelphia 21—week; Brooklyn, N. Y., 28—week.

CHARLOTTE THOMPSON CO.: Terre Haute, Ind., April 16, 17, Decatur, Ill., 18, Bloomington 19, Danville 21.

CITY DIRECTORY CO.: N. Y. City Feb. 17—indefinite.

CORA TANNER CO.: Kansas City, Mo., April 14—week.

CLARA MORRIS: Cincinnati April 14—week.

COLD DAY CO.: Lawrence, Mass., April 16, Nashua, N. H., 17, Taunton, Mass., 18, Clinton 19, Newport, R. I., 21, Brockton, Mass., 22, Chelsea 24, Fall River 25, New Bedford 26.

C. R. VERNER CO.: Detroit, Mich., April 14—week.

DAN'L SULLY: Brooklyn, N. Y., April 14—week.

DANIEL BOONE CO.: Oswego, N. Y., April 16, Watertown 17, Gouverneur 18, Ogdensburg 19.

DARK SECRET CO.: Knoxville, Tenn., April 17-19.

DALYS' CO.: Ansonia, Ct., April 16, Meriden 17, Bridgeport 18-19, Waterbury 21, Birmingham 22, Willimantic 23.

EMMA FRANK'S DOT CO.: Buffalo, N. Y., April 14—week; Cleveland, O., 21—week.

EDWIN ARDEN CO.: New Haven, Ct., April 16.

EFFIE ELLSLER CO.: Chicago, April 14—week.

EDWIN STUART CO.: Canton, Ill., April 14—week; Rock Island 21—week; Ottumna, Ia., 28—week

EUNICE GOODRICH CO.: Richmond, Ind., April 14—week; Dayton, O., 21—week; Lexington, Ky., 28—week.

E. H. SOTHERN: Philadelphia April 14—week.

E. P. SULLIVAN CO.: Sing Sing, N. Y., April 14—week; Hudson 21—week; Cohoes 28-30, Middletown, May 1, Waverly 2, 3.

EZRA KENDALL CO.: Leavenworth, Kas., April 17.

EDITOR CO.: Providence, R. I., April 17-19.

FRANK DANIELS CO.: Philadelphia, April 14—week.

FRANK LINDON'S CO.: Washington, Ind., April 14—week.

FRANK MAYO CO.: Troy, N. Y., April 17-19.

FRANCESCA REDDING CO.: Mystic, Ct., April 14—week.

FANTASMA (B) CO.: Springfield, O., April 15, 16, Sandusky 17, Franklin, Pa., 18, Titusville 19.

FANTASMA (A) CO.: Portland, Ore., April 14—week.

FREDERICK WARDE CO.: Milwaukee, Wis., April 14—week.

FORRESTER'S BURLESQUE CO.: Brooklyn, N. Y., April 21—week; Providence, R. I., 28—week.

FLOY CROWELL CO.: Beaver Falls, Pa., April 14—week; McKeesport 21—week; Altoona 28—week.

FAT MEN'S CLUB CO.: Chippewa Falls, Wis., April 16, Marion 17, Oshkosh 18, Fon du Lac 19, Milwaukee 20.

FRANKIE JONES CO.: Galena, Ill., April 17-19.

GREAT METROPOLIS CO.: Denver, Col., April 14—week.

GUS HOSMER'S CO.: Uniontown, Pa., April 14—week.

GRACIE EMMETT CO.: Crestline, O., April 16.

GUILTY WITHOUT CRIME CO.: New Haven, Ct., April 17-19.

GRAY-STEPHENS CO.: N. Y. City April 14—week.

GOWONGA MOHAWK CO.: Albany, N. Y., April 16, Hoosick Falls 19.

H. T. CHANFRAU: Port Hope, Ont., April 17, Belleville 18, Kingston 19, Brockville 21, Cornwall 22, Ottawa 23, Petersborough 25, Ludsay 26.

HILARITY CO.: Hagerstown, Md., April 17, Martinsburg, W. Va., 18, Cumberland, Md., 19, Connellsville, Pa., 21, Uniontown 22.

HETTIE BERNARD-CHASE: Cleveland, O., April 14—week.

HELEN BLYTHE CO.: Columbus, O., April 14—week.

HARDIE-VON LEER CO.: Louisville, Ky., April 14—week.

HENRY E. DIXEY: Chicago April 7—two weeks.

HE, SHE, HIM, HER CO.: Bethlehem, Pa., April 16, Allentown 17, Reading 18, Pottstown 19, Wilmington, Del., 21-23, Lancaster, Pa., 24-26.

HELD BY THE ENEMY CO.: Lynn, Mass., April 18, 19.

HOLE IN THE GROUND CO.: Milwaukee, Wis., April 14—week.

HANS THE BOATMAN CO.: St. Louis April 14—week; Cincinnati 21—week; Cleveland O., 28—week.

HANDS ACROSS THE SEA CO.: New York City April 14—week.

IDA VAN CORTLAND CO.: Detroit Mich., April 21—week; Manistique Mich., 28-30.

J. H. WALLICK CO.: Providence R. I., April 14—week; Boston 21—week.

JULIA MARLOWE CO.: Brooklyn N. Y., April 14-19.

JOHN S. MURPHY CO.: Portage City Wis., April April 16, Shreveport, Ill., 17, Dixon 18, Moline 19.

J. K. EMMET CO.: Harlem N. Y., April 14—week; Hoboken N. J., 21, 22, Glens Falls, N. Y., 23, Saratoga 24, Utica 26, Bridgeport Ct., 28, Hartford 29-30.

JANAUSCHEK: Cedar Rapids, Ia., April 17.

JOSEPH MURPHY: Buffalo, N. Y., April 14—week.

JEFFERSON-FLORENCE CO.: Manchester, N. H., April 16, Brockton Mass. 18, Worcester 19.

KATE CASTLETON CO.: Hot Springs, Ark., April 16.

KATE PURSSELL CO.: Newark, N. J. April 14—week.

KATE CLAXTON'S CO.: Indianapolis, Ind. April 14—week; St. Louis 21—week.

KATE PUTNAM CO.: Birmingham, Ala., April 16, Selma 17, Mobile 18, 19, Montgomery 21, Troy 22, Eufaula 23, Dawson Ga. 24, Americus 25, Columbus 26.

KITTIE RHOADES CO.: Martin's Ferry, O. April 14—week; East Liverpool 21—week; Canonsburg, Pa. 28-30, Waynesburg May 1-3, Butler 5—week.

KENDALS: Omaha, Neb. April 17-19, Chicago 21—two weeks; St. Louis, May 5—week.

KAJANKA CO.: Newburg, N. Y. April 18.

LEGAL WRECK CO.: Baltimore, Md. April 14—week.

LATER ON CO.: San Francisco, April 14—week.

LYONS COMEDY CO.: Portsmouth, O. April 14—week; Huntington, W. Va. 21—week; Ironton, O. 28—week.

LITTLE LORD FAUNTLEROY CO.: Bellefontaine, O. April 16, Kenton 17, Tiffin 18, Sandusky 19, Lima 21, Findlay 22, Defiance 23, Toledo 24-26.

LONG LANE CO.: New York City—indefinite.

LITTLE LORD FAUNTLEROY CO.: Hartford, Ct. April 17-19.

LITTLE LORD FAUNTLEROY CO.: Johnstown, N. Y., April 16, Middletown 18, Pt. Jervis 19, Scranton, Pa., 21, 22, Danbury, Ct., 23, Bridgeport 24, Stamford 25, Yonkers, N. Y., 26.

LIZZIE EVANS CO.: Chicago, April 14—two weeks.

LONDON GAIETY CO.: Baltimore, April 14—two weeks.

LOST IN NEW YORK CO: Cincinnati, April 14—week; Pittsburg, Pa., 21—week; Providence, R. I., 28—week.

LOUIS JAMES: Philadelphia, April 14—week; Newark, N. J., 21—week; Toronto, Ont., 28—week.

MORA CO.: Jamestown, N. Y., April 14-19, Oil City, Pa., 21—week; Titusville 28—week.

MONTE CRISTO (O'NEILL'S) CO.: Tacoma, Wash., April 14-16, Seattle 17-19, Spokane Falls 21, Helena, Mon., 22, 23, Anaconda 24, Butte City 25, 26, Salt Lake, Utah, 28—week.

MURRAY-MURPHY CO.: Erie, Pa., April 18, Bradford 19, Olean, N. Y., 22, Elmira 23, Lock Haven, Pa., 24, Williamsport 25, Tyrone 26.

MIDNIGHT BELL CO.: Brooklyn, E. D., April 14—week; Jersey City, N. J., 21—week.

MATTIE VICKERS CO.: Wheeling, W. Va., April 15, 16; East Liverpool, O., 17, Rochester, Pa., 18, McKeesport 19, Butler 21, Altoona 23, Pottsville 24, York 25.

MACLEAN-PRESCOTT CO.: Chicago April 21—week; Minneapolis, Minn., 28-30.

MARGARET MATHER: Brooklyn, N. Y., April 14—two weeks.

MARIE HUBERT-FROHMAN CO.: Bristol, Ct., April 16, New Haven 17, Morristown, N. J., 21.

MAIN LINE CO.: St. Louis April 14—week.

MILTON NOBLES' CO.: St. Louis April 14—week.

MR. BARNES OF NEW YORK CO.: Buffalo, N. Y., April 17-19.

MAGGIE MITCHELL CO.: Sioux City Ia., April 15, 16, Marshalltown 17, Des Moines 18, Council Bluffs 19, Denver, Col., 21—week; Colorado Springs 28, Aspen 29, Leadville 30-May 1, Pueblo 2, St. Louis 5—week.

MCKEE RANKIN CO.: Brooklyn, E. D., April 14—week.

MARIE WAINWRIGHT: St. Paul, Minn., April 14—week; Minneapolis 21—week; Chicago 28—week.

MASTER AND MAN CO.: Buffalo, N. Y., April 21—week; Cleveland, O., 28—week; Chicago May 5—week.

MONROE-RICE CO.: Utica, N. Y., April 18, 19.

MONEY MAD CO.: New York City, April 7—indefinite.

MME. NEUVILLE CO.: Brooklyn, E. D., April 14—week.

MRS. GEO. KNIGHT CO.: Lexington, Ky., April 16-18, Indianapolis, Ind., 21-23.

NADAGE DOREE: Elmira, N. Y., April 17, 18.

N. C. GOODWIN CO.: San Francisco, Cal., April 14—two weeks.

NIGHT OFF CO.: Ogden, Utah, April 19.

NOSS FAMILY CO.: Tipton, Ind., April 16, Frankfort 17, Kokomo 18, Xenia O 19, Marion Ind. 21, Bluffton 22, Huntington 23, Wabash 24, Warsaw 25, Auburn 26, Decatur 28, Portland 29, Richmond 30.

OLD JED PROUTY CO.: North Adams, Mass., April 16, Adams 17, Portland, Me., 14-18, Barre, Vt. 19, Montpelier 21, Bellows Falls 22, Fitchburg, Mass. 23, Nashua, N. H. 24, Salem, Mass. 25, Lawrence 26.

OLD HOMESTEAD CO.: Haverhill Mass., April 15, 16, Portsmouth N. H., 17, Lowell Mass., 18, 19, Manchester, N. H. 21, 22, Concord 23, Laconia 24, Montpelier, Vt., 25, St. Albans 26, Montreal, Can. 28—week.

OLIVER BYRON CO.: Chicago April 14—week; Cleveland, O., 21—week.

PASSION'S SLAVE CO.: Hoboken, N. J., April 17 19.

PAIR OF JACKS CO.: Harrisburg, Pa., April 18, Altoona 19.

P. F. BAKER CO.: Montreal, Can., April 21—week; Toronto 28—week.

PARLOR MATCH CO.: Cleveland, O., April 14—week; Akron 21, Beaver Falls, Pa., 22, New Castle 23, Youngstown 24, Meadville 25, Jamestown 26.

PEOPLE'S THEATRE CO.: Ithaca, N. Y., April 14-19.

PATTI ROSA CO.: Little Rock, Ark., April 16, Memphis, Tenn., 17-19, Nashville 21-23, Henderson, Ky. 24, Evansville, Ind. 25, Chicago 28—week.

PAT ROONEY CO.: Ft. Madison, Ia., April 16, Burlington 17, Galesburg, Ill., 18, Peoria 19, Chicago 21—week.

PRINCE AND PAUPER CO.: Boston, April 14—two weeks.

PAUL KAUVAR CO.: Anaconda, Mont., April 16, Butte 17-19, Spokane Falls, Wash., 21, Seattle 23, 24, Tacoma 25, 26, Portland, Ore., 28—week.

PAYMASTER CO.: Lancaster, Pa., April 19.

PECK'S BAD BOY CO.: Paterson, N. J., April 14—week.

RANCH 10 CO.: Wheeling, W. Va., April 16, Barnsville, O., 17, Newark 19.

RICHARD MANSFIELD CO.: Rochester, N. Y., April 17-19.

RAG BABY CO.: Syracuse, N. Y., April 14—week.

RULING PASSION CO.: Paterson, N. J., April 14—week.

ROSINA VOKES CO.: N. Y. City April 14—indefinite.

ROBERT DOWNING CO.: Chicago April 13—week.

REUBEN GLUE CO.: Dayton, O., April 14-16.

BOYCE-LANSING CO.: Galena, Ill., April 16, Dubuque, Ia., 17, Prairie du Chien, Wis., 18, Tomah 19.

ROLAND REED CO.: Columbus, O., April 18, 19.

ROSE COGHLAN CO.: Washington, D. C., April 14—week; Harlem, N. Y., 21—week; Jersey City, N. J., 28—week.

ROYAL PASS CO.: Logansport, Ind., April 16, Peru 17, Marion 18, Ft. Wayne 19.

RHEA: Minneapolis, Minn., April 14—week; St. Paul 21—week; Eau Claire, Wis., 28, Winona 29, La Crosse 30, Dubuque, Ia., May 1, Cedar Rapids 2, Davenport 3.

STUTTZ'S CO.: Waco, Tex., April 14—week.

SPOONER COMEDY CO.: Des Moines, Ia., April 14—week.

SOCIAL SESSION CO.: Ottumwa, Ia., April 16, Moline 17, Clinton 18, Dubuque 19, La Crosse, Wis., 21, Red Wing 22, Stillwater 23, Chippewa Falls 25, Warsaw 30, Oshkosh May 2, Fon du Lac 3, Grand Haven 5.

SULLIVAN-STAHL CO.: Sing Sing, N. Y., April 14—week; Hudson 21—week.

SHARPLEY'S CO.: Belvidere, Ill., April 14—week.

SOAP BUBBLE CO.: Denver, Col., April 14—week; Colorado Springs 21, Pueblo 22, Aspen 23, Leadville 24.

STREETS OF NEW YORK CO.: Chicago, Ill., April 14—week.

SHANTY QUEEN CO.: Chicago April 14—week.

SOL SMITH RUSSELL: Cleveland, O., April 17-19, Detroit, Mich., 21-23, Toronto, Ont., 24-26, Rochester, N. Y., 28-30, Oswego May 1, Watertown 2, Syracuse 3, Utica 5.

STAR THEATRE CO.: De Pere, Wis., April 14-16.

SPIDER AND FLY CO.: Philadelphia April 14—week.

SHADOWS OF A GREAT CITY CO.: Washington, D. C., April 14—week; Philadelphia 21—week; Wilkesbarre 28, Scranton 29, Trenton N. J., 30, Newburg, N. Y., May 1, Kingston 2, Pittsfield, Mass., 3, Boston 5—week.

STILL ALARM CO.: Toronto, Can., April 14—week; Montreal 21—week.

STANDARD THEATRE CO.: Urbana, O., April 14—week; Piqua 21—week.

STUART ROBSON CO.: Philadelphia April 14—week.

STOWAWAY CO: Boston April 14—week.

SHENANDOAH CO.: Baltimore April 14—week; Buffalo, N. Y., 21—week.

SWEET LAVENDER CO.: Williamsport Pa., April 16, Olean 17, Bradford 18, Warren 19, Oil City 21, Meadville 22, Jamestown N. Y., 23, Hornellsville 24, Elmira 25, Binghamton 26, Newark N. J., 28—week.

THROWN UPON THE WORLD CO.: Ipswich Mass., April 16, Amesbury 17, Exeter, N. H., 18, Lowell, Mass., 19, Nashua, N. H., 21, Fitchburg, Mass., 25, Marlborough May 3, Webster 8, Danielsonville, Ct., 9, Norwich 10.

TWO SISTERS CO.: Chicago April 7—two weeks.

TIN SOLDIER CO.: Butte Mont., April 16, Duluth, Minn., 19, Minneapolis 21—week.

THE WIFE CO.: Pittsburg Pa., April 14—week; St. Louis 21—week; Elmira, N. Y., 28.

TWO BARNEYS CO.: Gloucester Mass., April 16, Lynn 17, Amesbury 18, Newburyport 19, Nashua N. H., 21, Dover 22, Rochester 23, Biddeford Me., 24.

T. W. KEENE: Olean, N. Y., April 16, Hornellsville 17, Youngstown O., 18, New Castle Pa., 19.

TIME WILL TELL CO.: Wheeling W. Va., April 17-19.

TWO CLAY PIPES CO.: Spencer, Mass., April 17, Ware 18, Holyoke 19, Northampton 21, Florence 22, North Adams 26, Troy, N. Y., 28—week.

TWO JOHNS CO: Buffalo, N. Y., April 14—week.

THREE OF A KIND CO.: Batavia, N. Y., April 16, Warsaw 17, Mt. Morris 18.

TWELVE TEMPTATIONS CO.: Cincinnati, O., April 14—week.

TWO OLD CRONIES CO.: Pittsburg, Pa., April 14—week; Phillipsburg 21, Lockhaven 22, Allentown 23, Bethlehem 24, Easton 25, Norristown 26.

TOM SAWYER CO.: Milwaukee, Wis., April 14—week.

THOS. E. SHEA CO.: North Adams, Mass., April 21, Pittsfield 22, Adams 23, Taunton 24-26.

UNCLE HIRAM CO.: Cambridge, O., April 16, Steubenville 19, Bellaire 21, Wellsville 22, Cadiz 23.

ULLIE AKERSTROM CO.: Springfield, Mass., April 17-19, Westfield 21-23, Bristol, Ct., 24 26, New Britain 28-30, Holyoke, Mass., May 1-3.

UNCLE TOM'S CABIN (RUSCO-SWIFT'S) CO.: Barron, Wis., April 17, Rice Lake 18, Hayward 19.

UNDER THE LASH CO.: Indianapolis, Ind., April 14—week; St. Louis, 20—week; Kansas City 28—week.

UNCLE TOM'S CABIN (Webber's) CO.: Toronto, Can., April 14—week; Buffalo, N. Y., 21—week.

VERNONA JARBEAU CO.: Cincinnati, O., April 14—week.

WIDOW BEDOTT CO.: Tyrone, Pa., April 16, Columbia 19.

WILSON THEATRE CO.: Waupun, Wis., April 14—week.

W. H. CRANE: N. Y. City Jan. 13—indefinite.

WILSON BARRETT CO.: Philadelphia April 14—week.

WILL O' THE WISP CO.: Kokomo, Ind., April 16, Indianapolis 17-19, St. Louis 20—week; Detroit, Mich., 28—week.

WAITE COMEDY CO.: Marion, Ind., April 14—week; Elkhart 21—week.

WAIFS OF NEW YORK CO.: San Francisco April 14—two weeks; Louisville, Ky., 28—week.

WAGES OF SIN CO.: Chicago April 13—two weeks.

WORLD AGAINST HER CO.: Philadelphia April 14—week.

W. J. SCANLAN CO.: Chicago April 14—week

ZEFFIE TILBURY CO.: Lewiston, Me., April 14—week; Bangor 21—week.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Fort Smith, Ark., April 16-17, Springfield, Mo., 18, 19.

BENNETT-MOULTON OPERA CO.: Elmira, N. Y., April 14—week; Erie, Pa., 21—week; Bradford 28—week.

BOSTON IDEALS: Detroit, Mich., April 14—week.

BOSTONIANS: San Francisco, April 7—two weeks.

BOSTON STARS: Columbia, Mo., April 16, Fulton 17, Carrollton 18, Richmond 19, Salina, Kas., 21, McPherson 22, Manhattan 23.

CORINNE OPERA CO.: Rochester, N. Y., April 14—week; Syracuse 21—week; Utica 28—week.

CARLETON OPERA CO.: Washington, D. C., April 14—week.

CHARLES F. HIGGINS CONCERT CO.: Milford, Mich., April 16, Detroit 17, Monroe 18, Fremont, O., 19, Norwalk 21, Oberlin 22, Painesville, 23, Geneva 24, Conneaut 25, North East, Pa., 26, Westfield 28, Fredonia 29.

CLARA LOUISE KELLOGG: New York City April 21—week.

CONREID OPERA CO.: Bradford, Pa., April 17, Olean, N., 18, Hornellsville, N. Y., 19, Elmira 21, New York City 28—week.

CALIFORNIA OPERA CO.: Spokane Falls, Wash., April 16-18, Missoula, Mont., 19, Helena 21—week.

DUFF OPERA CO.: Pittsburg, March 31—three weeks.

EMMA ABBOTT CO.: Montreal, Can., April 14—week; Butte City, Mon., 28—week; Anaconda May 5, 6, Ogden, Utah, 7, Salt Lake 8-10.

FRENCH OPERA CO.: New Orleans—indefinite.

GILBERT OPERA CO.: Dubois, Pa., April 17-19 Reynoldsville 21, 22.

GERMAN OPERA CO.: Boston April 14—week.

HEYWOOD CONCERT CO.: Wooster, O., April 17.

JUCH OPERA CO.: Memphis, Tenn., April 14-16, Nashville 17-19.

LESLIE CONCERT CO.: Auburn, N. Y., April 16, 17, Logansport 18, 19, N. Manchester 21, Butler, 22, Napoleon O., 25, 26.

MCGIBENY FAMILY: Clinton, Ill., April 16, Champaign 17, Paxton 18, Kankakee 19.

MACCOLLIN OPARA CO.: Atlanta, Ga., April 14—week; Savannah 21—week; Charleston, S. C., 28—week.

MUSIN CONCERT CO.: Charleston, S. C., April 16.

NASHVILLE STUDENTS (Thearle's): Chicago—indefinite.

NASHVILLE STUDENTS (Wright's): Stonington, Ill., April 16, Blue Mound 17.

PATTI: N. Y. City, April 7—two weeks.

RINEHART OPERA CO.: Marlboro, Mass., April 14—week; Waltham 21, Lowell 28.

SWEDISH LADIES CONCERT CO.: Ypsilanti, Mich., April 16, Kalamazoo 17, South Bend, Ind., 18, La Porte 19.

THE GONDOLIERS (Francis Wilson's) CO.: Philadelphia, March 4—indefinite.

THE GONDOLIERS (Henderson's) CO: St. Louis April 14—week; Louisville, Ky., 21-23, Indianapolis, Ind., 24, 26, Chicago 28—three weeks.

TILL FAMILY CO.: Marietta, O., April 17, Athens 18, Middleport 19, Gallipolis 21, McArthur 22, Nelsonville 22.

WILBUR OPERA CO.: Pittsburg, Pa., April 14—week; Wheeling W. Va., 21—week; Cincinnati O., 28—week; St. Paul Minn., May 5—eight weeks.

VARIETY COMPANIES.

GUS HILL'S CO.: Montreal, Can. April 14—week.

FORRESTER'S BURLESQUE CO.: Baltimore, April 14—week.

HERRMANN'S TRANSATLANTIQUE CO.: Chicago March 31—three weeks; Kansas City, Mo. April 21-23, San Francisco 28—indefinite.

HOWARD ATHENEUM CO.: Wilmington, Del. April 18, 19.

HOWARD BURLESQUE CO.: Philadelphia, April 14—week.

HENRY BURLESQUE CO: Baltimore, April 14—week; Washington, D. C. 21—week.

IRWIN BROTHERS' CO.: Cincinnati, O. April 14—week.

IDA SIDDONS CO.: Tacoma, Wash., April 14—indefinite.

LEONZO BROTHERS: Baltimore, April 14—week.

LILLY CLAY CO.: N. Y. City, April 14—week.

NIGHT OWLS CO.: Pittsburg, Pa. April 14—week.

REILLY-WOODS CO: Newark, N. J. April 14—week.

RENTZ-SANTLEY CO.: Newark, N. J., April 14—week.

ROSE HILL'S CO.: Harlem, N. Y., April 14—week.

TONY PASTOR'S CO.: Brooklyn, N. Y., April 14—week.

MINSTRELS.

CLEVELAND CONSOLIDATED MINSTRELS: Portland Ore., April 14—week.

COLE MINSTRELS: Minneapolis, Minn., April 16, Abilene, Kas., 17, Salina 18, Ellsworth 19.

JOHNSON'S COLORED MINSTRELS: Los Angles, Cal., April 16, San Bernardino 17, Riverside 18, San Diego 19, 20, Santa Anna 21, Pasadena 22, 23, Ventura 24, Santa Barbara 25, 26.

RODICUE'S MINSTELS: Fergus Falls, Minn., April 16, Breckenbridge, Dak., 17, Glyndon 18, Ada 19.

MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Reading, Pa., April 14—week. Plainfield, N. J., 21—week; Orange 28—week; Trenton May 5, Easton, Pa., 12, Philadelphia 19.

BRISTOL'S EQUINES: Hamilton, O., April 14-16, Springfield 17-19, Cincinnati 20—week.

GEO. KENNAN: Philadelphia, Pa., April 18-21, Brooklyn, N. Y., 22, Philadelphia, Pa., 23-25, Brooklyn, N. Y., 28, Philadelphia, Pa., 29-May 2, Wellesly, Mass., 5, Manchester 6, Lowell 7, Gloucester 8, New Bedford 9.

HERMANN: Newark, N. J., April 16.

HURLBURT'S EQUINES: Mason City, Ia., April 16, 17, Austin, Minn., 18, 19.

MRS. SCOTT-SIDDONS: Portage La Prairie, Man., April 16, Winnipeg 17, 18, Bozeman, Mon., 21, Helena 22, Butte 23, Deer Lodge 24.

KELLAR: Jersey City, N. J., April 14—week.

OLIVER WREN: Ledoga, Ind., April 17, Noblesville 18, Tipton 19, Elwood 21, Alexandria 22, Fairmount 23, Hartford City 24, Winchester 25, Union City 26, Tippecanoe City, O., 28, South Charleston 26, Jeffersonville 30

Received too late for classification.

BROOKLYN.

Frank Daniels in Little Puck had a remarkably successful week at the Grand Opera House. Bessie Sanson rendered very efficient support. Daniel Sully presented his new play, The Millionaire, 14. The star has long been a favorite here, and the piece made a good impression. Spider and Fly 21.

At the Park Theatre Wilson Barrett played to a series of crowded houses, appearing in Claudian, Ben-My-Chree, The Miser, A Clerical Error, Chatterton and The Silver King. Julia Marlowe opened 14 in Ingomar. Fanny Davenport 21.

Madame and Augustin Neuville, who are old Brooklynites and great favorites here, had a banner week at the Brooklyn Theatre. Joseph Dowling and Saddie Hasson opened in The Red Spider 14.

Iolanthe, sung by the Standard Opera co., did well at the Criterion. The Bohemian Girl 14 to fair business. It will be succeeded 17 by Pinafore.

A specially selected co. attracted a large audience to Hyde and Behman's Theatre 14. The principal performers were the Kernells and the five Martellis.

The first of George Kennan's lectures was given at the Academy of Music 14. A good attendance.

BROOKLYN, E. D.

A Brass Monkey did good business week ending 12 at the Amphion Academy. Margaret Mather in repertoire 14. Barry and Fay in McKenna's Flirtation 21. Rosina Vokes in repertoire packed the Lee Avenue Academy week ending 12. A Midnight Bell 14.

The Howard Athenæum Specialty co. crowded the house nightly at Proctor's Novelty Theatre week ending 12. McKee Rankin in The Runaway Wife 14. N. S. Wood in Out in the Streets to good houses at Jacobs' Lyceum week ending 12. A Boy Tramp 14.

HARLEM.

Webster and Brady's She was presented to fair-sized houses at Hammerstein's Opera House week ending 12. Helen Tracy did admirable work in the title role. J. K. Emmet in Uncle Joe week of 4.

A Celebrated Case played to fair-sized audiences at the Theatre Comique week ending 12. Ten Nights in a Bar-Room week of 14.

Lester and Williams' London Specialty co. delighted large and enthusiastic audiences at the Olympic Theatre during the week ending 12. Gus Bruno's character sketches proved particularly entertaining. Rose Hill's English Folly co. week of 14.

Theatrical managers desiring to lease a first-class theatre will do well to read the advertisement of Concordia Opera House, Baltimore, Md., in another column.

MISS LOUISE LITTA

Starring in Clay M. Greene's version of

CHISPA,

Season of '90 and '91, opening the lat part of August, at the People's Thea New York. For open time address

WILLIAM SWEET, Manager

Care of Gustave Frohman,

19 East 28th st., N.Y. City

MARGARET

MATHER.

Address En Route.

HARRY KENNEDY'S THEATRE, FORMERLY POOLE'S.

Eighth Street, between Broadway and Fourth Avenue (Opposite Cooper Institute)

L. HANGEN, Proprietor; HARRY KENNEDY, Manager.

The elite vaudeville theatre of New York. Commencing Monday, April 21, for the season. Matinees Tuesday, Thursday and Saturday. This week's company: Jennie Yeamans, Maggie Cline, Acme 4, Two American Macs, Tissots, Wackleys, Marco and Beto, Garnellas and Harry Kennedy. First-class vaudeville artists write immediately.

CHICAGO, ILL.—AT MRS. A. STEWART'S, 4-6 Wabash Avenue; business centre. A few first class professionals can find superior accommodations; private bath-rooms with all the comfort and elegance of a first-class hotel. Moderate prices.

NEW YORK THEATRES.

PROCTOR'S TWENTY-THIRD STREET THEATRE.

PROCTOR AND TURNER, Proprietors and Managers

SEVENTH MONTH
SEVENTH MONTH

Bronson Howard's Triumph,

SHENANDOAH
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MATINEE—WEDNESDAY and SATURDAY at 2.

EVENINGS AT 8:15.

UNION SQUARE THEATRE.

UNDER THE MANAGEMENT OF J. M. HILL.

Permanent Attraction.

NEIL BURGESS.
NEIL BURGESS.
THE COUNTY FAIR.
THE COUNTY FAIR.

Second Season in New York.

Evenings, 8:15. Matinees—Saturdays, 2.

STAR THEATRE.

A GREAT TRIUMPH.
MR. WM. H. CRANE
as
THE
SENATOR,
In the new American comedy by David D. Lloyd a Sydney Rosenfeld.

Under the direction of Mr. JOSEPH BROOKS.

Seats secured two weeks in advance.

CASINO. Broadway and 39th Street
RUDOLPH ARONSON, - - - Manager

Evenings at 8. Matinee Saturday at 2.

Admission 50 cents. Seats reserved two weeks in advance

Jacques Offenbach's sprightly opera bouffe,

THE GRAND DUCHESS.

PALMER'S THEATRE. Broadway and 30th Street
Begins at 8:15; over at 11. Saturday matinee at 2.
Mr. A. M. PALMER, - - - - Sole Manager

Unqualified success of the new production by D'Oyly Carte's company of Gilbert and Sullivan's most charming opera,

THE GONDOLIERS.

House crowded to the doors every night. Seats may be secured one month ahead.

LYCEUM THEATRE 4th Avenue and 23d Street.
DANIEL FROHMAN, - - - Manager

THE CHARITY BALL.

A new play by David Belasco and Henry C. De Mille.

Evenings at 8:15 Saturday matinee at 2.

TONY PASTOR'S NEW THEATRE. 14th Street.
Matinees—Tuesday and Friday.
New Stars again this week.
TONY PASTOR has pleasure in presenting
MYRA GOODWIN,
Brothers Wems, Sisters Coyne,
Andy and Annie Hughes, Maggie Cline,
Lottie Gilson, The Midgleys,
Webster Brothers, Idora,
Neiman, Pickert and Mayon.

DALY'S THEATRE.

SUPPLEMENTARY SEASON.
Evenings punctually at 8. Only Matinee Saturday at 2.
ROSINA VOKES,
Supported by FELIX MORRIS and her
LONDON COMEDY COMPANY.

See daily papers for repertoire.

H. R. JACOBS' THIRD AVENUE THEATRE.
Corner 31st Street.

The Popular Theatre of New York. Seating capacity, 2,400.
Matinees—Monday, Thursday and Saturday.
Prices, 25c., 35c., 50c., 75c. and $1.

This week—GRAY AND STEPHENS.

April 21, Passion's Slave.

GRAND OPERA HOUSE.
Lessee and Manager, MR. T. H. FRENCH.

Reserved Seats, Orchestra Circle and Balcony, 50c.

This week—THE GREAT METROPOLIS.
Next week—Howard Athenæum Star Specialty Company.
MATINEES—
WEDNESDAY AND SATURDAY.

MADISON SQUARE THEATRE.
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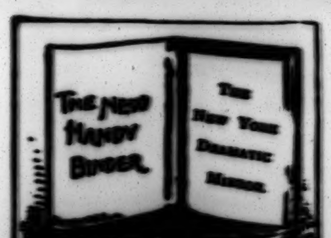

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